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Craft Work

SECTION OF SHOW ROOMS OF THE ARTS AND CRAFTS GUILD OF PHILADELPHIA

The grouping includes silk murals, handwrought silver, pottery, wrought iron, and a garden fountain.

Craft Work

A Series of Lessons in the Various Crafts for the Use of Student and Teacher

By

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PREFACE

SINCE prehistoric times man has been interested in craft work. The old adages "Nothing is new under the sun" and "Necessity is the mother of invention" are indeed true, as a trip to the nearest museum will prove convincingly.

Primitive man's first achievement in handicraft was the making of bowls in which to cook food, and jars that would enable him to carry water a distance—necessities in the mere routine of a day's existence. These were experiments and entailed long hours of toil. Very little effort was expended in the shaping of these crude vessels and the maker was content when a non-leaking article was produced.

As he went about hunting and fishing, man began to appreciate the loveliness of nature all about him. And, his material needs to some extent satisfied, his love of beauty began to assert itself, not only in form but in decoration. While the clay of his crude vessels was wet he drew rough designs upon it with a stick, portraying life as he saw it. His interest centered first in animals, next in his fellow-men, and last in plant life. It is by means of this decoration that the antiquity of his pottery can be determined.

The craftsman has always been interested first in the work itself, and then in making it express his ideas of beauty. So as man became more proficient in the making of pottery, he turned to the mastering of other crafts, such as the designing and weaving of textiles.

In the Middle Ages the craftsman came into his own. Very interesting indeed are the reasons given by historians for this burst of creative effort. It was prophesied that the end of the world would come about the year 1000 A.D. So seriously was the prophecy taken, about 900 A.D., that for a time the people lived day by day awaiting the end. The year 1000 A.D. came and passed, however—and then began a period of tremendous activity. The church was the great power, and the arts were learned only through her. It was necessary for the craftsman and the painter to become members of some religious order, as only by doing so could they be unmolested in their work.

As the church was the center of all activity as well as a refuge in time of need, it was natural that the people should wish to beautify their churches as much as possible, and the cathedrals of the Gothic Period (1200–1400 A.D.) are monuments to the craftsmen of that time. Later, as civilization progressed and men were unhampered by tradition and unrestricted by the laws of the church, came what is known as the "Period of Great Craftsmen." For craftsmen not only designed but executed their ideas, and were what are called "Practical Workers."

Following this, during the Renaissance Period (1400–1600 A.D.) we find the craftsman at work illuminating and binding books, but the best examples of craftsmanship are found in the beautiful furniture that was produced. This awakening spread over the then civilized world, but it is not until the eighteenth century, or Georgian Period, that we have in England the finest development of the cabinet-maker's craft. In America our best examples of colonial furniture show the influence of the great craftsmen of England.

In the present century the creative ingenuity of man perfected machinery to such an extent that the hand-worker could no longer compete in the manufacture of articles, so we find him gradually turning to more profitable occupation or losing his identity in a firm name. It was not strange that under these conditions the art of design and handicrafts should have declined and the artist been limited to the pictorial art.

After a while groups of independent craft workers banded together and formed what are now known as "Arts and Crafts Societies." They endeavored to sustain the awakened feeling for beauty, to aid in the movement then on foot toward a revival of design and handicrafts, and to unite the artist and the craftsman.

They also hoped to encourage unknown designers and workers to establish their identity with their work, by opening show- and sales-rooms where their products could be exhibited in competition with others along similar lines. And as these societies required a fine standard of workmanship, higher ideals were fostered.

The outcome was an awakened interest by both craftsmen and the general public, and the crafts were again coming into their own when the World War broke upon an unsuspecting world.

It is interesting to note that within a few months the crafts, under the heading of "Occupational Therapy," held an undisputed place in that war. The use of occupational therapy in the hospitals of all nations was found to be of tremendous value in the work of rehabilitation.

And now, in times of peace, it has found a permanent place in the modern up-to-date hospital and sanatorium, where it is considered an important factor in the recovery of patients that before its use were problems to both doctors and nurses. It is not limited to the hospitals but is carried to the homes of incurables and shut-ins under the direction of the Visiting Nurse Society, Heart Clinic, and other organizations.

It has also been found helpful in the development of backward children; in fact, it is now generally recognized by the progressive educators in all of the large cities. Special classes are being established under the supervision of trained teachers, who are guiding the students, through handicrafts and vocational training, to be helpful members of society.

So much has been written on the special crafts that in the limited space of a single book we need not go into the history of each subject. The author feels that one or two lessons in each craft should enable the student to obtain good results, and it is her hope that in presenting in a volume of convenient size a treatment of the various crafts, she may be helpful to those who are furthering the work of teaching crafts in the schools, settlements, hospitals, and sanatoriums. The book will serve as a guide to those interested in making articles for sale in gift shops, and also for use in the home. So often the price-tag and the limits of one's budget place these things in the luxury class, whereas they are within the reach of any one able to do handwork, as the cost of the necessary equipment is not prohibitive; and as one becomes more proficient, ways open of making money.

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CRAFT WORK

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CHAPTER I

Painted Furniture

ONE of the chief appeals of painted furniture is that at small expense drab uninteresting articles may be transformed by means of color and design, so that they become charming additions to the house. In many attics and store-rooms there are miscellaneous pieces of shiny golden oak or otherwise undesirable furniture, awaiting the magic paint that will make them pleasing and harmonious as well as useful.

The magazines are gay with advertisements of quick-drying enamels and lacquers. Much time is saved by their use, as each coat dries rapidly and has the added advantage that it can be applied over the ordinary oil-less finish of wood. Most of the paint manufacturers issue fascinating booklets on interior decorating, with suggestions for the painting of furniture. These will be sent on request and are invaluable to the amateur.

Making good lines replace bad ones wherever possible is of prime importance in the reclaiming of golden-oak furniture especially. However lovely the color and attractive the decorations, they cannot disguise bad lines, but by the judicious elimination of curves and "gingerbread" embellishment, a piece may be made possible. For instance, the once popular tall headboard of the bed may be cut down so that only a plain low panel remains. The bureau's ugly over-ornamented mirror supports may be removed and the mirror hung on the wall, above the chest of drawers thus left, whose elaborate handles should be replaced with hardware of good, simple design. (If the new hardware necessitates the abandoning of some of the old screw-holes about the handles, each hole should be filled with a tight wad of damp newspaper, with a layer of filler or putty on top, leveled to the surface of the wood and allowed to dry thoroughly before the drawers are painted.)

Color is the next consideration. Just as the exposure of the room will determine the color of the wall-covering and the woodwork, so will it influence the choice of the background of the painted furniture to be placed in it. North and east rooms which have little or no sunlight call for the warm-toned paints such as yellows, tans, Chinese lacquer reds, warm creams, etc.; while the south and west rooms, with their bright, sunny exposures, will generally demand the cooler-toned furniture—the soft greens, blues, grays, and all the possible combinations of these colors. Monotonous effects, which are sometimes the result of keeping too closely to selected colors, may be avoided by the introduction of one or two pieces of black, finished with harmonious decorations. These may be relied upon to give the necessary note of character and distinction to the room.

Since the color you wish to use for your painting is often chosen to match something in your cretonne or printed material, complications often arise when it comes to the buying of the paint. Up-to-date dealers are offering many more colors than they did a few years ago, and some not only have a long list of very beautiful colors all ready for use but offer a secondary list as well, of more beautiful colors that may be obtained by following the accompanying directions for mixing. Even so, it often happens that the particular shade you wish is not to be found on their charts, but you can always find something very near it which will need only the addition of a small quantity of another color to bring it to perfection. Sometimes hardly more than a spoonful of the other color is needed, so for these occasions it is convenient to buy a small can from a ten-cent store, or a tube of oil paint such as artists use.

There are two types to be considered in the problem of painted furniture—that of new, unfinished wood, and old furniture that has a shellac, varnish, wax, or oil finish. When in doubt as to the finish, scrape carefully with a knife. If the scratches show a white substance, you may be sure it is shellac or varnish; otherwise it is wax or oil, which must be taken off with a paint-remover.

PAINTING UNFINISHED FURNITURE

Although the wood may appear to be smoothly finished, sandpaper it well to remove any roughness or unevenness on the surface. Give it a coat of orange shellac to fill in the pores of the wood, and when that is dry, sandpaper it again to remove the glossy effect of the shellac. Dust the resulting powder off carefully before starting the work of painting.

Stir the paint well, from the bottom of the can, so that it is evenly mixed. In order to get the brush in a workable condition, wet it with turpentine or with the thinning liquid that has been recommended for the particular kind of enamel or brushing lacquer you have chosen. Use a soft camel's-hair brush. If you are working with lacquer, bear in mind the fact that it dries almost instantly. Wipe the brush nearly dry, dip it into the lacquer and apply it quickly, allowing it to flow from a brush that has been well saturated with color.

Never go back over a surface that has just been painted, as a streaky appearance will be the result. The number of coats needed will vary according to the kind of paint that is being used, and in this the directions on the can or the advice of your dealer must be your guide. If several coats are advised, each one must be lightly rubbed with a very fine quality of sandpaper before the next one is applied. This is to serve the double purpose of removing any slight irregularities on the surface of the paint, and to give a slightly roughened surface for the next coat that is to follow. Without it the paint is likely to chip.

Let the strokes of your brush all go in one direction, and try to avoid having the paint dry in drips at the lower edge of surfaces, as it usually does when it is applied too freely.

PAINTING OLD FURNITURE

If lacquers are to be used: Since lacquers may be applied on top of paint or varnish, it will not be necessary to remove the old finish unless it is much blistered or scarred. In the latter case it should be taken off by means of a paint-remover. Otherwise all the preparation necessary is to clean the piece with gasoline—to remove any grease, oil, or dirt that may be on it—and then wash it with clean water and allow it to dry thoroughly. Apply two coats of lacquer, rubbing the first down with fine sandpaper before the second is put on.

If, in the process of lacquering, the color dries too quickly, dip the brush into the thinner and work back swiftly over this part, thus removing irregularities and smoothing the color.

If enamels are to be used: Clean the piece with ammonia water, to remove any grease or dirt, then wipe it off with clear water and dry it with a clean cloth. After sandpapering the surface, dust it off and give it a coat of shellac, to fill in the pores and any irregularities of the wood. Sandpaper the shellac as soon as it is dry and hard, then apply two coats of enamel, the first of which must be sandpapered before the second is applied. If the piece has a wax or oil finish, it should be cleaned down to the bare wood with paint-remover, then the directions for painting unstained furniture should be followed.

If stain is to be used: Clean to the bare wood with paint-remover, wash off, and dry thoroughly. There are two methods of staining wood. One is to apply two coats of stain, rubbing it well into the wood, taking care to avoid a streaky effect, then, after it is thoroughly dry, wax and polish. The other is to rub linseed-oil into the wood, without using any other stain, repeating the number of coats until the desired depth of color is procured. This last method is particularly good on old chairs of the Windsor type, or for old walnut pieces when you wish to bring out the natural mellowness of the wood. A great deal of "elbow grease" is needed as an aid to this method, and the oil must be wiped off as dry as possible to avoid the gray, dusty look which will be the result if the surplus is not removed.

CRAFT WORK

DECORATING PAINTED BACKGROUNDS

While plain painted furniture is attractive, the attractiveness of any piece may be enhanced with decorations, which, although they may take time and patience to achieve, are well worth the effort.

Designs may be adapted from wall-paper and cretonne; quaint posies may be traced from an old print or cherished bit of china; or hand-blocked linens may give inspiration for the more modern designs and colorings.

There is also the possibility that a lovely old design may be uncovered in the process of removing the many and various coats of paint on an old piece, so it behooves the amateur decorator to use the utmost care, so that anything of the sort may be traced and restored.

Do not make the mistake of choosing the overelaborate design. Consider its proportions as well as its appropriateness to the piece that is to be decorated; be content with simple patterns, remembering that in most cases these give the most charming results in the end.

COLORS

The tube oil colors, brushes, and dryer used for the application of the decorations may be purchased at any artist's supply store; or in place of the dryer a can of white and one of black enamel may be substituted. After mixing the tube oil colors, thinning the paint with a very little turpentine, add a few drops of enamel. The latter adds brilliancy, acts as a dryer, and is desirable because of its wearing qualities. White enamel is added to all the colors, while in the use of lampblack tube oil color, black enamel is required; or in place of the enamel a dryer may be used.

Brushes will vary according to the method used. For stenciling, both large and small stencil brushes are necessary. As the bristles of these may be too long, they should be bound with adhesive tape to within an eighth of an inch from their tips, which will keep them from spreading under the straps during the application of the color. For the other two methods, either camel's-hair brushes or pointed red-sable brushes, both large and small, may be used. There are also lining brushes for the painting of continuous lines, but they are hard for the unskilled worker to manage.

APPLICATION OF THE DESIGN

There are several ways of applying the design—by stencil, by carbon, or by means of a pricked or pounce pattern. The first step in all of these methods is to transfer the design to a piece of heavy, tough paper.

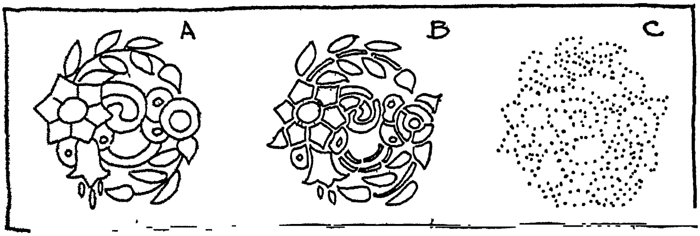


FIGURE I

There are several ways of applying the design—with carbon (A), with a stencil (B), and with a pounce pattern (C).

Stencil method: A stencil design must be separated by straps in order to keep it from falling apart when it is cut. (See Chapter V, page 109.) After making these dividing straps of even spacing and held together by small ties, place the design over the stencil paper, with the carbon, color side down, under the design. Transfer the design to the paper by going over all outlines with a hard lead pencil. It is now ready for the next step and should be placed over a piece of glass, as this background is best for cutting. Holding the penknife or stencil knife firmly in a vertical position, cut out the design with a clear, smooth line. When making curved lines, swing the paper slowly around with the left hand while cutting with the right, keeping the straps as evenly spaced as possible.

During the process of decorating keep the article flat on the table or the floor.

Deciding upon the right position for the design, on the furniture, secure the stencil with thumb-tacks. Mix the colors with a little turpentine, adding enamel or dryer to each one. Then make a small pad of outing flannel and transfer to this the color just mixed, thus improvising a palette that will absorb excess oil.

Now wipe off the brush so that it is almost free of color, then pat it gently in the open spaces of the stencil. The brush must be held in a vertical position. Work from the center of the design to the outer edges and take care that the color does not extend under the straps. For the same reason, great care is required in lifting off the pattern when the painting is completed. After each use, to eliminate the possibility of smearing the next application of the design, it is advisable to wipe off both sides of the stencil with a turpentine rag. A coat of white shellac applied over the front and back of the stencil pattern will add greatly to its durability; for in time it will become very brittle.

The stencil is used as a guide by most decorators, who carefully fill in the design afterward, perfecting it in color and detail.

Carbon method: It is almost impossible to obtain accurate repetitions of the motifs by free-hand work, and the carbon method is used to give accurate design-repeats, the transferred design being filled in later with color.

Carbon paper comes in white, yellow, red, black, and dark blue. The color selected for the transferring of the design to the furniture should be in direct contrast to the background of the piece being decorated. For instance, yellow, white, or red are best on black, midnight blue, dark green, etc.; while dark-blue or black will give sharply contrasted outlines on tan, primrose yellow, turquoise, jade green, and Chinese red.

Place the design in the desired position on the furniture, slip the carbon, with the color side down, under the design, and go over all outlines with a hard pencil or knitting-needle. After this is carefully done, remove the carbon and the design and fill in with oil colors which have been mixed with enamel or dryer. In direct contrast to the stencil method, the color should flow easily from the brush, although it must not be thin enough to sag or drip.

To make a pricked or pounce pattern: Place the heavy paper design over a pad of newspapers, and with a large darning-needle prick it in evenly spaced dots. Make a bag of coarse open-weave cheese-cloth and fill it with either powdered light-colored chalk or charcoal, depending on whether the ground of the furniture requires the use of dark or light contrast in the transferring of the design.

Holding or pinning the design in position on the furniture, rub the bag with a circular movement over the pricked parts of the pattern; and the result will be a clear tracing when it is lifted off. (See Chapter IV for further details of pounce-pattern making.)

The next step will be the filling in with colors mixed with either enamel or dryer. Allow the color to flow easily from the brush in order to obtain smooth design spots.

With any method it is always wise to test the color scheme on a sample of the painted wood, trying out ground color, decorations, and finishing. It will entail less labor in the end than having to do the piece over, and will avoid disappointing results.

After the decorations are dry, give the entire piece one or two coats of white shellac, to prevent the paint from chipping. The article is then ready for the final work of antiquing or glazing.

ANTIQUE OR GLAZED FINISH

Most of the finer pieces of decorated furniture are finished with antiquing or glazing, which is a most desirable way of refining or toning down vivid, crude color, thus making it livable and harmonious. In fact, colors are chosen of the brightest tones with the knowledge that the antiquing or the glazing will give the desired effect in the end.

When antiquing, use burnt or raw umber or raw sienna, mixed with a little linseed-oil, applying it with a soft rag over the entire surface. (Of course it should not be applied until the decorations and the shellac are thoroughly dry.) Allow it to stand for about ten minutes, then wipe it off with a clean soft rag, allowing the brown color to remain in the cracks and corners and also over parts of the design, to give an effect of light and shade.

Often the method of finishing will be decided, in a measure at least, by the surrounding colors in the room. In order that the completed piece may be a harmonious part of the general color scheme, apply a second coat of contrasting color or glazing, which in many cases is more appropriate than the brown of antiquing. By its use, flat pieces may be delightfully transformed. This treatment is particularly successful when applied to wicker furniture.

Any harmonious contrasting color may be used for glazing. Mix and apply the paint in the same way as antique, using either linseed-oil or turpentine as the mixing medium. One of the predominating colors of the fabric may suggest the contrasting shade for the glazing, the paint being mixed to match or harmonize with it. Select the scheme that will not only bring out the design of the fabric but harmonize with the background and the rest of the room. Remember also that to be successful one must use analogous colors; in other words, each color (background and glaze) must have a little of the other in its make-up if the two are to harmonize.

A few popular color suggestions for glazing are these: a cream foundation with orange glazing; light green with blue over it; a yellow under coat with vermilion or Chinese lacquer color glaze; lavender with blue green; rose and dull old-blue glazing; and so on with any two-tone color combinations that have decided contrast of light and dark shades.

Sometimes the glazing or the antiquing, as the case may be, will produce a look of heaviness; then, before the last coat has had time to dry, quickly remove it with a turpentine cloth in places where it seems too heavy. The color should be wiped off gently, without rubbing, until the desired effect of light and shade is secured.

Often a soft gloss may be required to tone down the finish of the flat pieces especially, and then one or two coats of thin white shellac should be applied, each coat being allowed to dry hard, then being rubbed down with powdered pumice and linseed-oil. The dull finish is a distinctive feature of the finer and more costly painted furniture, whose real value is rated by the depth of the lacquer and the number of successive coats and rubbings that have produced its charming mellowness of coloring. When a durable hard finish is required to make table-tops practical for hard wear, use the heavier spar varnish, or outside shellac. After applying a number of coats of shellac, rub the piece down with powdered pumice, using water for the first rubbings between successive coats; when the last coat of shellac is reached, linseed-oil should be used as the lubricant. Then apply a coat of wax to give greater beauty and tone, thus securing a lovely soft finish as well as a practical hard surface.

PAINTED FURNITURE AND THE SMALL HOME

Tastefully decorated homes do not always indicate unlimited means, and the small house or apartment may be made attractive at little expense. Indeed, the limitations of the budget often prove blessings in disguise, for after all, the actual outlay of money is less important than the choosing of simple, unpretentious pieces that are appropriate to the proportions of the room as well as to its background. With these as a foundation or a working basis, ingenuity and tasteful arrangement combined with colorful inexpensive fabrics can produce effects rivaling those of a professional decorator. Although the formal room may be beautiful, in many cases it lacks the individual or personal touch that is so vital a part of the inexpensively decorated one.

Often it is not realized that the background of the small home is of as much importance as the furniture itself. Successful rooms are those that give not only a restful effect but a feeling of space as well. To secure this much desired result the walls which form the greater part of the background should be painted, tinted, or papered in plain neutral colors such as cream, tan, putty or gray, with the woodwork of a slightly darker tone of the same color. The floors, which must be considered as a part of the background, are the darkest color note of all. An additional air of spaciousness may be obtained by treating adjoining rooms, or those that open one into the other, alike as to background. If a figured paper is preferred to plain colored walls, select the patterns which have a small, almost invisible design in two-tone color effect, those with a little quaint pattern may be used with delightful results. By avoiding the large, ornate patterns, which inevitably tend to make rooms appear smaller and more crowded, the attractive background will be achieved.

No discussion of backgrounds is quite complete without the mention of another common mistake in the decorating of the small home—namely, to hang too many pictures upon the walls. Many persons think a liberal number is required, but they fail to realize that such a treatment, even on plain walls, actually makes a crowded, unrestful background. So be content with one or two well-chosen pictures in a room, placing them judiciously, that they become an important part of the decorative scheme.

The limited size of such a home makes quaint effects desirable, and plain backgrounds offer excellent settings for the emphasizing of quaint things. Among them will be included old-fashioned or painted furniture; small-patterned materials for draperies and chair coverings; rugs, hooked, braided, and crocheted; pewter, brasses, and colorful china. All of these will take their places charmingly in small homes.

Where saving money is a vital consideration, the initial cost can be decidely lessened by the use of inexpensive painted furniture, or by its combination with a few worth-while pieces of fine workmanship and design. Often where limited means make it impossible to include really good pieces in the first plans, they are well worth waiting for, and in the meantime the painted variety is most attractive and practical. Later, as the finer pieces can be afforded, the less expensive ones may be used to advantage in other rooms, such as the guest-room or the sun-parlor, where their color is needed.

Much may be accomplished with discarded nondescript furniture. By the use of quick-drying paints it may be magically transformed from a miscellaneous unusable collection into a set that will grace any room. Discards are not always at hand, but if they are not, a few pieces can be "picked up" in a second-hand shop or junk-shop. Much of the old is good in line and construction and well worth renovating, but for those who prefer it the new unstained furniture can be purchased in the shops and departments that specialize in it.

In planning the arrangement of furniture for each room, it will save time to make rough drawings of floor plans. Upon a piece of paper draw the length and width of the room, indicating the location of windows, doors, closets, and the fireplace and mantel. Next place the furniture where each piece seems to fit best.

A workable method is to plan the pieces to balance, placing the longest or heaviest one against the largest unbroken wall space, or wherever it may appear to best advantage on the plan. Then on the opposite side of the room, the next heaviest piece may be drawn, or possibly a grouping of furniture may be used to balance the first piece. Although such a plan is not infallible, it is a safe one for amateurs to follow. The drawing should include squares which will represent chairs; oblongs for the longer pieces such as davenports, beds, and bureaus; while circles may be used for tables, round-seated chairs, etc. If any confusion results from a similarity of shapes, mark them with letters according to some characteristic feature such as "A. C." which will mean arm-chair, and so on with each piece. After a satisfactory arrangement has been made, with due consideration for comfort as well as appearances, such a plan will be found helpful not only in the placing of the furniture now owned but also in the selecting of any new pieces, making it certain that the latter will be of a suitable size for the rooms in which they are to be used.

One of the easiest ways to cut down expenses in the beginning of home-making is to adopt the plan that is growing in popularity each year—that of having a combination living- and dining-room. In these days of congested living quarters, which have been forced upon us by the high cost of everything under the sun, including apartments, an extra bedroom adds more to comfort than a room used only at meal-times. If the actual number of hours spent in the dining-room are counted and the advantages of an extra bedroom acquired in this way are weighed in the balance, the combination plan is likely to have a strong appeal, especially if the apartment be small. It will eliminate the cost of an extra floor-covering and draperies, besides the furniture considered necessary for a dining-room. If this plan is adopted, it must be carefully thought out in order to make a practical arrangement, so that between meals the room will give no suggestion of being anything more than a living-room.

Any thought of using the large three-piece over-stuffed living-room set must be discarded at the outset. Not only is such furniture space-absorbing and inappropriate for small rooms, but it is usually of the cheapest materials and workmanship, proving its inferiority by having to be discarded in a short time. There are, however, small sets of overstuffed furniture guaranteed to be of good workmanship and materials, which can be used advantageously. If you have ever seen or lived in a small room which is filled to overflowing with huge, awkward over-stuffed furniture, you will appreciate the simply furnished room. The latter not only expresses more individuality and thought in its assembling but will give more joy to its possessors.

In the planning of the combination room, a day-bed may be substituted for the davenport, serving as a makeshift until the one that will some day really grace the room can be afforded. It may be of unstained wood ready for painting with lacquers of a bright hue; it may be of mahogany—or even of the iron-cot variety. At any rate, whatever is selected, both cover and cushions must be chosen with care. The plain-colored fabrics such as denim or monk's-cloth may be used; or two-toned effects may be selected; or, if figured materials are preferred, glazed chintzes or cretonnes with dark-colored background may be chosen to add color and gaiety to the room.

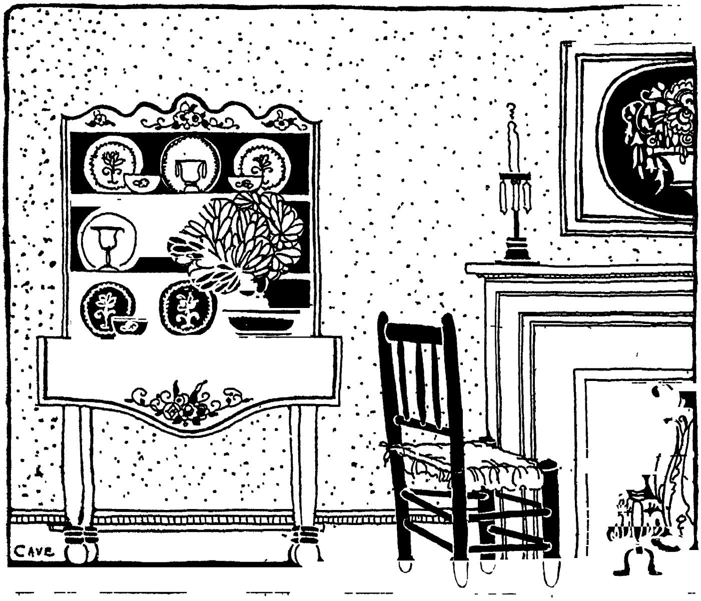
Types of tables that are practical for the small house or apartment are so numerous that their choice will depend largely upon the limitations of one's purse. Heading the list of desirable types is the refectory extension table; there is a kind that is especially adapted to a limited space. The ever popular gate-leg also is a good choice, and as it is now to be had with a concealed extension, it is all the more desirable. Last but not to be scorned is the inexpensive drop-leaf of the humble kitchen variety, which makes a practical choice where economy is the watchword. This may be painted an attractive hue, and gaily decorated, and with a few wall or side chairs of corresponding coloring makes a set which is trifling in cost and a delightful addition to any living- or dining-room scheme.

Keeping the combination room in mind, one can introduce into the scheme with charming result a corner cupboard or perhaps a Welsh dresser. Either will prove a practical as well as a decorative feature, as china, glass, or metals may be stored or grouped upon the shelves. At meal-time the room is transformed with the table of one's choice pulled comfortably in front of the fireplace, the various chairs pressed into service. Later on, all will take their former places with no suggestion of a dining-room—surely a most satisfactory arrangement for the small house!

While such an arrangement is a delightful one, there are many homes where the dining-room is still considered indispensable. Here, in either dining- or breakfastroom, color may hold full sway; the furniture may be of the gayest and most cheerful hues, its decorations alluring bits of ornamentation, and the draperies the most delightful of small patterns or plain-colored materials. There are many suggestions for accomplishing an attractive painted dining-room, but too often a limited budget forbids a large expenditure for the dining- and serving-table problems. These may be solved, temporarily at least, by choosing two drop-leaf tables exactly alike, painting them with similar ground color, and completing them with corresponding decorations. When extra guests arrive, it will be necessary only to place the two tables with their outstretched leaves together to form the extension table and thus seat every one comfortably. With tables of this kind, chairs of the cottage type are most appropriate; select the ladder-back, the slat-back, or any of the Windsors if possible, but even the ordinary round-backed kitchen variety may be used successfully.

Perhaps a Welsh dresser has more appeal in the dining-room than the drop-leaf table used as a serving-table. It is desirable because it makes easy the decorative arrangement of treasured china and metals. The home carpenter can easily construct one by placing simple shelves of the bookcase type over a drop-leaf table which serves as the foundation for the dresser's lower section.

The shelves may be made with or without a separate back. In the latter case they may be screwed to the wall, making the piece stationary. If they are finished with a separate back, they will have the advantage of being movable. The drop leaf used in place of the usual dresser drawers can be cut by the home carpenter in the graceful shape suggested in the illustration, but the cutting will have to be done before the shelves are attached to the lower section. The whole piece may be painted with a lovely background color and decorated with a cheery peasant design. So much inspiration may be derived from the



The drop-leaf table used in place of the usual dresser drawers should have its leaf cut in a graceful shape.

charming gay painted furniture of peasant extraction because of its simplicity of line, clear color, and bold design. Since the decorating of painted furniture requires time and skill, decalcomanias offer to the amateur or to those fearful of using oil colors a more simple method of quickly transferring artistic designs with the least possible effort. After the decorations by either method are completed, the resulting dresser not only will be an inexpensive, attractive feature of the room but will make a delightful background for the grouping of colorful china and metals.

Almost the same effective color may be given a room by using hanging shelves above a drop-leaf serving-table. They are painted to match the serving-table and center dining-table, and the same decorative grouping of metals and gay china may be arranged upon its shelves.

Many and varied are the color schemes that may be used successfully on painted furniture, and as a first experiment the two drop-leaf tables and their accompanying cottage chairs may be decorated. One charming scheme suggests painting the tables putty color with peacock-blue bandings, the chairs in direct contrast, in peacock with bandings of putty. The shelves, which now hang above the serving-table, are painted peacock, with the front edge of each shelf in putty. After the application of the ground color and banding, the next consideration will be whether or not the design is in correct proportion to each piece. Sometimes it will be necessary to use the design in two sizes, making one large and another smaller one, or perhaps parts of the same pattern can be adapted so that it fits various-sized spaces. After deciding upon a design in its correct proportion to the parts that are to be decorated, trace its outlines upon the furniture and apply the color according to the directions given at the beginning of this chapter.

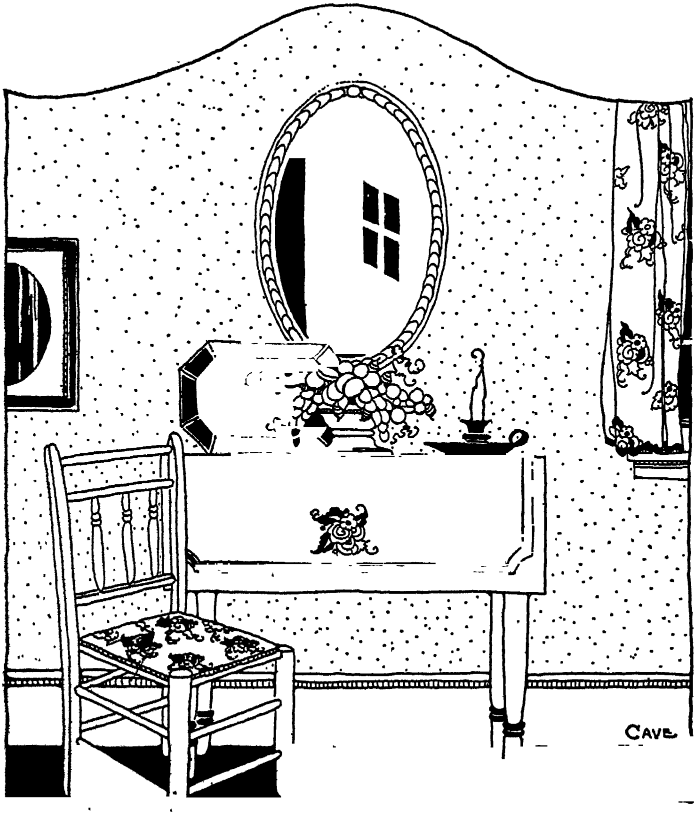
The next step will be to select material for the draperies and flat cushioned seat coverings, chosing one that will be unusual, attractive, and also inexpensive. The problem may be solved by a happy inspiration that includes the use of a plain-colored material, which is first crackled and then dyed with contrasting color. Select a cheap quality of old-gold pongee as the plain-colored background. Work may be very much simplified by taking the exact measurements of each window and at once cutting the pongee in these lengths. The cut material will be very much easier to handle in the process of waxing and dyeing and must be folded into quarters lengthwise of the goods. Each piece is then dipped evenly into melted wax, immersed in water so the wax will be made crisp, crushed to form the crackle, and placed in a lukewarm pinky-orange dye-bath. After dyeing is completed, remove the wax, and the material will be completely transformed from its original color by a fascinating, all-over cobwebby design in orange. Its combination with the peacock blue and putty of the furniture will give the unusual and distinctive note required to remake the room.

While the dye-pots are in use, dye some old sheets or unbleached muslin in the colors which predominate in scheme of decoration. The dyed materials will then be ready for the making of quaint oval or round crocheted or braided rag rugs which will repeat the delightful colors in other parts of the room. Not only are such rugs harmoniously appropriate for small rooms but they can be relied upon to reduce the rug bill to an exceptionally low figure.

When rooms are inclined to be dark and dreary, even on the sunniest of days, much may be accomplished by the choice of bright colors such as corn, apricot, and orange; or if the windows face the north, such a choice of color is equally practical. Let us repeat that large designs should never be chosen for a small room; select only small-patterned cretonne, chintz, or printed materials for the hangings. Often one may be found that will give inspiration for the design and colors to be used in the painting of the furniture decorations.

Since the dominating colors of such a pattern also may be selected because they harmonize with the background color of the furniture, one may possibly be found that has some old rose, turquoise, lavender, emerald with just enough black in its general make-up to add the necessary weight and snap to the color scheme. Such a method was suggested by the material used in the illustration, which shows a glorified kitchen table over which hangs an oval old-gold mirror. The decorations were adapted from the material, following its general coloring, and after all painting was completed the whole piece was then toned down with antique. Parts of the coloring of the material were further emphasized by the use of a turquoise-blue compote of Italian pottery, which was filled with the loveliest fruit and backed with a black-and-gold lacquered tray. Curtains to soften the outlines of the windows were made of the small-patterned material, which was used also for the flat cushioned chair seats. Chair cushions have a charming way of carrying color around a room as well as being a means of dressing up the common kitchen variety of chair.

Yet another painted dining-room scheme uses a delightful old blue as its background color. Decalcomanias are very easily applied to the furniture and after being given a protective coat of shellac, they may be antiqued until they seem a part of the painted background color. With the old blue of the furniture, the draperies may be made of old-fashioned oil-boiled calico to be found in almost any department-store for eighteen or twenty cents a yard. The calico suggested for the curtaining of this particular room has an old-red ground and a tiny all-



A glorified kitchen table that has risen above its station with the aid of colorful decorations.

over floral pattern carried out in yellow and black. When the sun shines through it, the material is turned to the loveliest of warm orange, and its combination with the dull blue of the furniture makes a charming color scheme, giving the room just the touch of gaiety it needs.

As quaint charm is to be emphasized and calicoes are so delightfully successful for the inexpensive curtaining of the quaint room, it may be interesting to know that they are to be bought in a number of different colorings and patterns. There is one that has small sprigs of flowers in white and black scattered over a ground of yellow; in another the sprigs are in white and black against lovely soft rose. The latter calico makes charming overdraperies when finished with small ruffles, and is particularly appropriate for a bedroom that is furnished with old mahogany. The same design as that of the rose calico may also be had with a soft lavender background, and makes effective slip covers for the summer living-room, especially if a bias fold of turquoise sateen is used as a contrasting note of color. Besides these there is a green calico with a black-and-white all-over design which is very appropriate for porch use, being at its best when the furniture is of natural or light-tan wicker. Thus is it proved that one may adventure delightfully with inexpensive color, obtaining most effective results for the mere troubling.

It is important that in any scheme which includes painted furniture, only the plainest of china, silver, and glass shall be selected if one would have the rooms at their best. Fortunately, it is no longer the fashion to use ornately patterned silver and heavy, awkward cut glass, so the plainest patterns of flat silver should be chosen, combined with charming colored glass or plain crystal.

Because of the popularity in recent years of the so-called "Early American," it is now possible to purchase silver and pewter in exact reproductions of those used in Colonial days. While they are not inexpensive, the investment is worth while, and the possession of them will give joy for many years to come.

The decorative value of candle-light is often overlooked in the present age of electric efficiency. There is nothing that so enhances the beauty of a dining-table as candle-light, which is especially desirable for festive occasions. It must not be forgotten in any inexpensive scheme of furnishing that candles shed a flattering, kindly light on all the room. While tall candles in low holders are the fancy of the moment, a most dignified and pleasing effect may be secured by using at each end of the table a tall candelabrum which has the added advantage of bringing the light well above the level of the eye, thus obviating the chief objection to the use of candles.

FOR THE NURSERY

No room in the house offers the home decorator such an opportunity for real enjoyment as the nursery. It affords the chance to wander back to the days when Mother Goose and her fascinating jingles lived in our imaginations; when a Noah's Ark with its quaintly coupled animals engrossed our attention, or when, lost in the immortal Hans Andersen's and Grimm's fairy-tales, we lived in castles in the clouds.

Much has been said in praise of the modern nursery with its shining whiteness, painted walls, and general "sanitariness," but such a room is hospital-like to a degree. It is discouraging at the outset to see only this angle of modern nurseries, but fortunately there can be spick-and-span cleanliness combined with the artistic environment which is so necessary to the growing child. Parents realize as never before that these early childhood play-rooms are important factors in child-development, and the day of the insipid pink-and-blue schemes combined with hand-downs from other rooms is almost ancient history.

The interest of the home carpenter should be enlisted for the erecting of cupboard shelves and seats low enough to be used comfortably by tiny people. Children may be taught a sense of order and responsibility if shelves and cupboards are reachable. It is a practical plan to paint the walls and woodwork, or to cover the walls with sanitas, as they will then not be harmed by frequent scrubbings. If floors are old or worn, plain neutral-colored linoleum may be successfully employed, and because such floor-coverings are cold, place rugs in parts of the room that are most used.

The illustrations suggest various ways in which the home decorator and her assistant the home carpenter may utilize simple decoration and carry out effective color schemes. It may not be possible to purchase the exact shade of paint desired for the woodwork, but if a sample color is given your dealer, he will match it or suggest the nearest thing to it. Schemes may be suggested by the predominating colors in the curtain material. Choose gay fanciful cretonnes or wood-blocked designs, and combine them with plain furniture finished with painted bands of contrasting color. When decorations are used on walls, cupboards, and furniture, they should be offset with plain colored curtains, which will add delightfully to the decorative scheme.

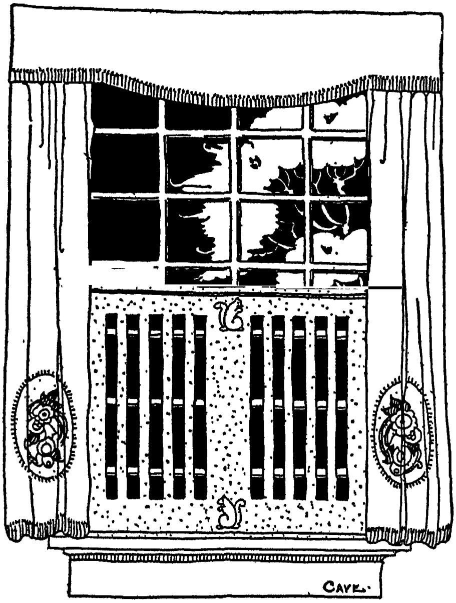
The children's alcove—an attractive corner for work or play and at meal-times.

The stores offer a wealth of diminutive furniture, either in an unfinished state or decorated, including beds and cribs, chairs, tables, desks, chests and screens. The unfinished variety may be easily transformed, with one or two coats of quick-drying enamels or lacquers, to fit any color scheme. As for the decorations, they may be traced from cretonnes, and transferred with carbon to walls, furniture, or cupboards. Or if one is clever with pencil, paints and brushes, the decorating may be done free-hand exactly where it is desired.

Animal cut-outs make an effective decoration; it is interesting to see what can be accomplished with scissors and two shades of paper. A good combination for such cut-outs is gray, of a soft dull shade, and an equally neutral old blue; or the gray may be combined with black. Group them over a mantel, pasting them directly on the wall; or paste them on the furniture or cupboards. After pasting them in position, stretching them so that wrinkles will be avoided, give the usual protective coat of shellac required for painted furniture. (See page 10.)

For those who cannot paint or do not wish to use the cut-outs, an imported nursery wall-paper, possibly illustrating Mother Goose rhymes, will serve admirably. Portions of such wall-papers, in groups or single figures, may be cut out, pasted on the furniture, and given a coat of shellac for protection against chipping or peeling. An example of such a treatment is given in the illustration which shows a children's alcove made similar to its big sister the kitchen alcove. The Mother Goose wall-paper cut-outs form the decoration for the sides of the seats, and the furniture grouping under a window offers an attractive corner for work and play, an ideal spot at meal-times. So that feet shall not dangle in mid-air or hands have to stretch to reach the table, the seats and table should be low enough to be comfortably used by children. If such seats are planned with lifting lids, they make excellent storage-places for toys or nursery equipment.

When the nursery is not on the first floor, the height of its windows from the ground is fascinating to children of all ages. To avoid accidents from open windows, the window protector illustrated has been designed by some clever person. It has the appearance of a fence or gate, and is made of wood with open slats which allow the air to get through, so there is no disadvantage in having the protector at the window. It fits into a groove, may be pushed either up or down with ease as one would push a screen, but when in use it is fastened with a catch far



Gaily painted window protectors safeguard the nursery windows.

above the reach of small fingers, making it immovable. This practical and excellent idea can easily be carried out by the home carpenter, painted to match the woodwork, and decorated by any of the suggested methods.

There are many times when a screen will be found a practical addition to the nursery, to protect the children from direct drafts during work or play. It may be made over a foundation of simple construction, covered with oilcloth or sanitas wall-covering; or canvas may be used as the background. The designs which decorate such a screen should be painted in flat coloring which will harmonize with the room.

Given a neutral background of either cream or gray walls, and woodwork of cream or gray-green, the curtains may be very gay. Japanese crêpe in yellow with pipings of deep orange would be effective, or a two-tone sun-fast material. Above all, let the nursery be restfully entertaining. Do not paste cut-outs or paint decorations indiscriminately over walls and furniture. Make this room, with its pottery, books and growing plants, combined with colorful furniture, be one that children will enjoy bringing their small friends to because it is pretty —as well as all their own.

CHAPTER II

THE LAMP SHADE IN ITS VARIOUS MOODS AND FANCIES

PERHAPS in this age of things electric it is not realized how important a part lamps play in the adornment of the home. Besides giving the necessary illumination, they express our personality and tastes in their color design and appropriateness to their surroundings. It is therefore essential that more time and thought should be given to their selection than is deemed necessary by the average person.

No matter how much careful planning has been expended in the making of a beautiful, restful room, if the lamps are not correct, the room as a whole will be a failure. Not only must they be considered from the standpoint of colorful decorations at night but they must be a harmonious part of the room during the daylight hours as well. Another problem exists, because a number of lamps will be needed for comfort, to take the place of the once popular overhead lighting. In order that an effect resembling a shop display-room may be avoided, every additional lamp must be as carefully chosen as if it were the first one. Therefore, when shopping, keep in mind the requirements for each particular room and, as the shops offer such a variety of lamps for every conceivable spot, it will be merely a question of using discrimination in their selection.

However, shop as we may, price-tags often limit and at times prohibit altogether the indulgence of our tastes, and at these times it is comforting to know that distinctive lamps are quite within reach if we will but make them ourselves. Our choicest piece of pottery becomes magically the base for the lamp of the future.

Perhaps one may be improvised from a treasured cloisonné vase; a colorful rose-jar; an oblong Chinese pillow of jade-green pottery, and metal vases of various shapes. Even the long discarded crocks, such as pickle-, bean-, and perserve-jars, may be successfully pressed into service.

It may prove profitable to search the cupboards, the attics, and the cellars, the byways and the highways for what may mean the possession of the lamp of individuality as well as one of unusual character. Attractive lamps may be assembled in this way, by fitting the base with an electric adjuster which is arranged for either one or two lights and completing it by making an inexpensive shade of parchment. Suitable decorations for such shades may be inspired by part of the design on the base, the chintz, cretonne, or wall-paper in the room, or may be a repetition of some effective color note which will add pleasingly to the general scheme.

Often it is possible to make quaint shades by pasting or cementing old maps, flowered or figured prints, or silhouettes upon a plain ready-made shade foundation. This is an interesting way of conserving those delightful, long-cherished old prints which add an especially appropriate touch to the Colonial room or where quaintness is to be the keynote. There are fascinating shops which specialize in prints of all kinds, where many quaint and interesting prints may be picked up, and the silhouettes may be purchased, either singly or in sets, from any artists' supply shop. No matter which is chosen —map, print, or silhouette—as the main decoration of the shade, additional charm may be given by combination with bands of color. The bands are generally used to inclose the decoration as well as to supply a contrasting note at top and bottom of the shade. After being allowed to dry thoroughly, the whole surface is shellacked and then antiqued. During the antiquing process especial caution will be necessary to prevent the color from seeping under the edges of the print and also under the overlapping flap joining. Any tendency to spread under the edges may be largely controlled by mixing the antique rather thick.

When either assembling or choosing lamps, refrain from hasty selections, give careful attention to their suitability to the room in which they are to be used. It is only too true that the pickle-jar is a harmonious part of its surroundings in the Colonial or the Early American room or where quaintness is desired but is an incongruous note in the more elaborate period rooms, such as the Italian, French, or Spanish. Consider your lamps from every possible angle before making the final decision, so that even the small outlay involved will prove a wise investment.

The first essential for the making of the professional shade of parchment is a wire frame made especially for it, with flat joinings at the top and bottom rings so that the mounted shade will fit smoothly. Next be sure that the coloring of the finished shade shall be as attractive for all hours of the day as it is when illuminated. Of great importance is the right proportion of the shade to the size and shape of the base. To be correct, the shade must almost entirely conceal the fixture, and its lower edge should be level with the top of the pottery or metal base.

There are various shapes of shades from which one may choose. If slightly slanting sides are desired, the Empire or Colonial should be chosen; the oval or oblong shape is always good on side tables or where space is limited; while the Japanese shade with its flaring sides, sometimes called the "Nippon," has long been a favorite because it throws the rays of light downward, thus making an excellent reading-lamp. By combining the Nippon with certain types of colorful Japanese or Chinese pottery, delightfully artistic lamps are made. The new note in home decoration emphasizes the shapes sponsored by the decorative-arts movement, both here and abroad. It has influenced shade-making to such a degree that many of the most effective shades are almost free of decoration, depending entirely upon their simplicity of line and the treatment of their foundation material to achieve distinction. These shades are shaped in squares, oblongs, triangles, cones and so forth, and are used over unusual bases of pottery and metal. But each and every shape of shade must be given careful consideration not only in its relation to its base but also in its appropriateness to its surroundings and final location in the room. This cannot be repeated too often.

Although the shade made entirely by hand is in many ways preferable to the commercial product, there are times when it is convenient to use one that can be bought of treated paper, which is mounted ready for decoration. One of the disadvantages of the ready-made shade is the fact that the inexperienced worker may find difficulty in painting on its rounded surface. When such is the case, it is possible to purchase a flat pattern of the treated paper, together with top and bottom rings. The paper used for all mounted shades is treated with oils, which makes it especially adaptable for the application of oil colors. If, however, either water-colors or dyes are preferred as the medium, the oily surface of the paper must be removed by one of the following methods:

Sponge the entire outside surface of the shade with one part of ammonia to three parts of water. Or rub it with a slice of raw potato. Or, lastly, a strong solution of soapy water may be used with equal success. Deciding upon the method by which the color is to be applied (water color, dye, or oil paint), prepare the surface of the paper if necessary and transfer the design. Since for various reasons of economy, convenience, or sheer pride in workmanship many persons prefer to make their own shades by hand, the following directions will be found helpful.

EQUIPMENT

When purchasing supplies, remember that the initial investment will serve in other crafts besides the making of shades. Looking at the matter from this point of view, it is never wise to buy cheap artists' colors; get the better grades with the knowledge that they are permanent and will not fade and thus will repay you in the end. These materials are suggested:

Graphite or carbon paper (preferably graphite, because it has a less greasy surface than carbon); tracing paper; black drawing ink; camel's-hair, sable, or Japanese wash-drawing brushes, in large and small sizes; a two-inch camel's-hair varnish brush; thumb-tacks; a hard lead pencil; paper-clips; a ruler; a penholder and pens; white shellac, denatured alcohol, turpentine, linseed-oil; stainless white cement or library paste; a spool of No. 20 black cotton, coarse needles and a thimble; sewing silk to match the braid or ribbon binding; plenty of old muslin for paint-rags; a palette (or an old china plate) and a palette knife.

Oil colors: A list that can be relied on is the following:

zinc yellow
yellow ochre
yellow lake
emerald green
raw umber
burnt sienna
cinnabar
viridian
orange vermilion
crimson lake
rose madder
magenta
mauve
ultramarine blue
cobalt blue
new blue
Cremnitz white
lampblack

PAPERS

Various papers treated in many different ways form the foundation for effective shades. The best one for the oil method are these:

Egg-shell is probably the most practical of all papers for the application of oil colors, and it may be painted with equal success with water colors or dyes. While the imported paper is considered better than the domestic, the latter is good; either may be purchased (treated or untreated) in two widths; and because it cuts to better advantage, the wider one should be chosen. It allows considerable erasing of both pencil and color, and is therefore considered one of the most satisfactory of papers for lamp-shade making.

Parchment: Many papers are classed under the name of "parchment," each manufacturer having his own particular paper listed under that name. Parchment may usually be purchased in two widths, either treated or untreated, and is practical for either oils or water colors.

Detail paper (sometimes called Manilla paper) is practical for oils or water colors, and after it has been treated with the medium which makes it translucent, it becomes a lovely soft tan color which is desirable for backgrounds. Its main disadvantage as a background is that the color of the oiled paper, being tan, makes impossible the use of any whites in the design.

When purchasing this paper, be sure to get the best grade used by artists and architects for making working drawings.

Japanese vellum is perhaps the most successful of all papers for the water-color method. It requires the most careful handling, as it will not permit erasing of either color or design-drawing. It is well worth any effort that may be entailed in the working process, as the most beautiful effects are secured with it. It may be purchased in large sheets from any importer of Japanese papers.

Water-color papers, especially prepared, also are practical for lamp-shade making and may be used in any of the three methods of color application. It is usually less expensive than the vellum, gives almost as good results as the egg-shell, and may be purchased in large and small sheets.

METHODS OF MAKING PAPERS TRANSLUCENT

The time for making paper translucent depends upon the method chosen for the application of color. When using oil colors, make all papers translucent *before painting*. When using the water-color method, do the oiling *after* the color application is completed. So choosing a paper and deciding upon the method of color application, oil according to the treatment required to secure translucence (either before or after the painting). The quantity of oil required to make each paper translucent is as follows:

Egg-shell paper: For even effects, use one part of linseed-oil to two parts of turpentine. (This is considered the best formula for the egg-shell paper.) Uneven effects may be obtained with the same formula by allowing the medium to remain longer on some parts of the paper than on others, avoiding patchiness as much as possible. For real effectiveness, there must be regularity in this uneven distribution of the medium over the paper. Uneven effects may also be obtained by reversing the formula (two parts of linseed-oil to one part of turpentine). A little experimentation is necessary, since even those papers which are presumably the same may absorb the oils in different degrees.

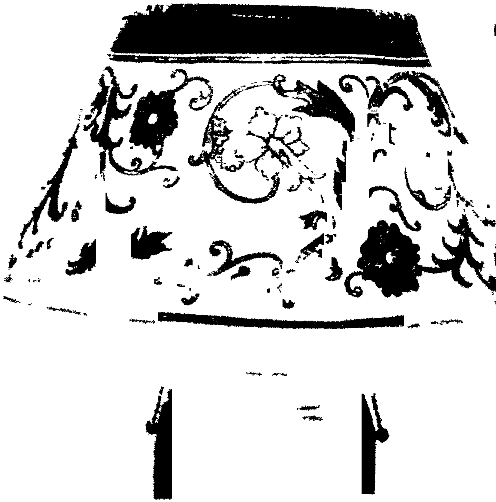
Detail papers may be used for both oil and water-color methods. The best results are obtained by treating the paper (front and back) with equal parts of linseed and turpentine.

Japanese vellum may be treated by the water-color method or with dyes. After the painting is completed, oil the surface to obtain translucency, applying two coats of linseed-oil to both sides of the paper, and allowing it to stand overnight between coats.

Water-color papers, as their name suggests, are peculiarly receptive to the water-color treatment, although oils also may successfully be used on it. When oiling, apply equal parts of linseed and turpentine to both sides of the paper, or the medium recommended for the egg-shell paper may be used instead.

LIGHT SCONCE

SHADE FOR LIVING-ROOM LAMP



OVAL SHADE FOR DESK LAMP OR HANGING LIGHT

THE LAMP SHADE

MAKING A LAMP SHADE PATTERN

One of the most important things in lamp-shade making is to have an accurate pattern for the foundation of the shade, and on this the design is first traced and then painted. Two methods are recommended:

The first is to take a large piece of smooth, heavy wrapping paper, fit it over the wire frame, and pin it as closely as possible to one of the upright supports. Now place it over the electric fixture, cutting the paper off about two inches above the top ring and the same distance below the bottom one, cutting parallel with the frame. Then cut or slit the projecting edges at intervals, as far back as the rings, and press them over to the inside of the frame, until the pattern fits perfectly. Next press the paper over the support where it is joined together, cut out on the left side, add a half-inch to the right side for a flap, cut out on top- and bottom-ring impressions, and the pattern is completed.

The second method is perhaps the easiest one of all, and it is one which for many years I have recommended for the making of shade foundations. Spread a piece of smooth, heavy paper on the floor, being certain that it is of a sufficient size for the making of the entire pattern. This may be determined by tying a small piece of string to one of the upright supports of the wire frame. Now holding the tied upright at the upper left-hand corner of the paper, swing it diagonally across the sheet. If the paper is large enough to include the making of the second impression of the marked upright support, it is of a correct size and may be used for the making of the final pattern.

Now paint the upper and lower rings of the frame, also one upright support, with any dark paint. Before the color has had time to dry, place the wire upright (paint side down) over the paper at its upper left-hand corner, rolling the frame gently across it in a diagonal course, and, when the second impression of the upright support is printed, the pattern will be made. Do not allow the frame to slip in the process of printing the painted pattern. If it should do so, repeat the process until an accurate print is satisfactorily made. Allow a half-inch for a flap at the right-hand side of the second impression of the upright, and the pattern will be completed. Cut it out and try it over the frame, thus making certain that a perfectly fitting pattern has been achieved.

PATTERN FOR THE MAKING OF A SIDE-LIGHT SCREEN

Although the process of screen-pattern making may seem very simple, it is of the greatest importance that the side-light screen should have a correct working pattern on which the design may be confidently painted. There is nothing quite so discouraging as to find after the painting is completed that the frame pattern has been incorrectly planned. Therefore paint the outside of the frame with any dark color, and while it is wet press it gently on a smooth piece of heavy paper. In order that the rounded form of the screen may be a part of the pattern, allow the paper to curve easily with the frame, and the accurate screen pattern will result. Cut it out, and try it over the frame, and if it is not correct, repeat the process until a satisfactory pattern is obtained.

GENERAL DIRECTIONS FOR LAMP-SHADE MAKING

Returning to the lamp-shade pattern, place it over the paper chosen for the making of the shade, drawing around it with a hard pencil. Mark off at top and bottom of the shade the half-inch reserved for the making of the flap, connecting the pencil dots with a light vertical line. Fold the wrapping-paper pattern, exclusive of its flap, into the number of parts required for the placing of the design. The number of design-repeats will usually depend upon the size of the design in proportion to the shape of the shade. Now mark off these divisions with dots on the final paper, both at top and bottom of the shade, later connecting them vertically with a light lead-pencil line. (See Figure 2.)

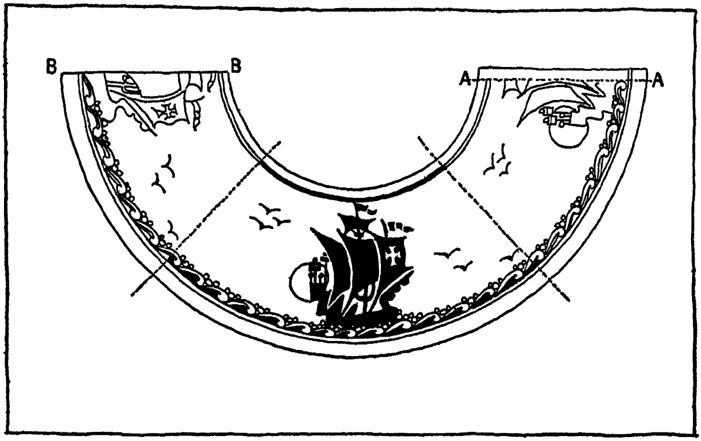


FIGURE 2

Only half the design should be traced on the left-hand side of the flap upright (A), the rest, on the opposite upright (B).

Fitting shade to frame: Over these divisions center the design, slip a piece of graphite or carbon paper (color side down) under it, and draw over the design carefully with a hard lead pencil. Only half the design should be traced on the left-hand side of the flap upright (at A), while the other should be used on the opposite upright at the left side of the shade (as at B in diagram). The design must be planned so that when the two sides are joined together, they will form a continuous pattern; make certain that the design connects correctly over the flap. Hold it over the frame and be sure that the shade fits it. All of these details are important!

It is also important that the bands of color at the top and bottom of the shade shall be evenly spaced, meeting over the flap. To insure this, use a marker of paper or cardboard with the correct spacing indicated upon it in lead pencil. Using the bottom line as a guide, measure up from this line, later connecting the pencil marks to form a band around the shade. Then repeat at the desired distance from the top of the shade, this time using the top line as a guide.

When the design is transferred, the bands are spaced so that they join accurately over the flap, erase the carbon tracing with a soft eraser and then draw in with ink the faint outline left. If carbon is used instead of the suggested graphite paper, the tracing must be erased as much as possible; otherwise its oily surface will smear when the work of oiling and rubbing in the background color is begun. It is never possible to remove it entirely.

OIL-COLOR METHOD

Of all the methods used in lamp-shade making, the oil method is accorded by most craft-workers to be the most practical means of color application. Colors should be grouped in two distinct classes for this type of painting. For clear effects use transparent or light washes of semi-transparent colors. For parts of the design that are to appear clouded or to light up dark or opaque, use colors that have a large proportion of white. These will light up dark according to the amount of opaque color used.

Successful painting demands the use of thin washes of clear, transparent colors, of enough strength to bring out the design without crudeness. Delicate colors are always to be preferred, as they are pleasanter to live with than crude dominating ones; if they appear pale when illuminated, they may be made rich and deep enough by strengthening the weak portions of the design with thin transparent washes, which repeat the original color on the wrong or under side of the shade.

After the paper has been made translucent (as described on page 40), allow it to stand about ten minutes before you start work with the colors. Mix enough color in a small bowl for the painting of the entire background, rubbing it into the paper with a soft rag, using a circular motion. The selection of the mixing medium for the background color will be determined not only by the paper but also by one's preference for an even or an uneven translucency of background. If the even background is desired, turpentine should be used, because it cuts the pores of the paper. For uneven effects, linseed-oil should be used as the mixing medium; having little effect upon the pores of the paper, it will allow the desired unevenness.

After applying the background color, wipe out any paint that may have extended over the design, using turpentine and a clean brush for its removal. If it is allowed to remain on the design, it will make the colors applied over it appear muddy and unattractive; they will light up with the same undesirable appearance, losing entirely the clear freshness that is so necessary a part of shade-painting. From time to time, as work progresses, try your painting over a light, thus gaining experience in the mixing of color as well as making certain that the required clear tones are being secured.

Another good plan is to have a separate brush for each color, otherwise the brushes must be kept extremely clean, any remaining color being removed with turpentine before the application of the next one, to avoid the mixing of muddy color.

OUTLINING AND ANTIQUING

If an outline is to be used, mix a darker tone of the same color as that of the design-spot, or use a rich brown or a dark blue around the entire design with delightful effect. After the painting is thoroughly dry, apply one or two coats of thin white shellac which has been diluted with denatured alcohol. Brush over the entire shade with a wide, soft camel's-hair varnish brush. If the resulting surface is too glossy, it may be rubbed down to the desired degree of dullness with powdered pumice and linseed-oil.

Sometimes after the shade is finished, it seems brighter and cruder than you had planned to have it. It is difficult to use clear, strong color and at the same time obtain soft effects, and in order that the shade may be toned down so that it becomes a harmonious part of the background of the room, the following method of antiquing is recommended:

Before cutting out and mounting the shade, mix some tube oil color in a small bowl, choosing raw umber or, lacking that, Vandyke brown, thinning the color with either turpentine or linseed-oil. For a quick-drying process the turpentine method is recommended as the most satisfactory as well as practical one, while the linseed-oil method should be used only where time is not a consideration. (However, the latter gives a lovely dull finish.) It will take the linseed color three or four days to dry, possibly more, according to weather conditions, and it must be carefully guarded during that time against rubbing or picking. Into either mixture dip a soft piece of old muslin, and rub it gently over the paper with a light circular motion. Do a small section at a time, until the entire surface is covered, allow it to stand for at least five minutes, then wipe it off with a clean cloth. But do not remove the brown entirely. It may be allowed to remain on some parts of the design more than on others, thus adding charm by the variation of color and changing its quality so that the entire shade is given a dull rich tone.

If the effect as a whole is cold and unattractive, the shade may be transformed magically by lining it with a warm color. The lining color is mixed in the same way as the original background, and applied to the under side of the shade, thus supplying the needed warm glow and relieving the monotony.

The same process of painting is recommended for the bought ready-to-paint shade, and also for the treated flat pattern which has been purchased with top and bottom wire rings. If smooth, even washes are to be secured, however, it must be remembered that any excess color must be wiped off the rounded surface of the mounted shade.

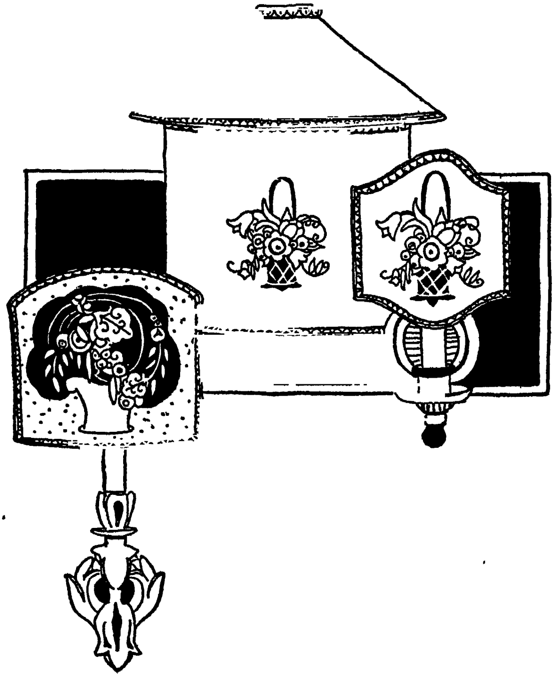
WATER-COLOR METHOD

The delicate vellum whose surface will not permit of the slightest rubbing in of background colors is the most effective paper that can be used for water-color decoration. With the exception of the erasing of the design after it is transferred with pencil (never with carbon), the first part of the process is the same as that recommended for oil decoration. After inking the design in carefully, wash off (never erase) the entire surface of the vellum with a soft silk sponge, using the lightest touch possible. By this means any grease on the surface of the paper will be removed and a better working background obtained for the brushing in of the washes of water color.

In direct contrast to the oil method, the paper is oiled, both front and back, *after the coloring is completed,* and then the entire painting is shellacked. The same method of working may be used with success on other papers listed under the heading of "Papers" on pages 38 and 39.

One of the greatest stumbling-blocks to the amateur is the painting of smooth, even backgrounds, especially if large ones are to be covered. But, however discouraging it may seem, the difficulty may be overcome by mixing in a small bowl enough color for the entire background, then proceeding as follows: Dip a large brush or a small silk sponge into the color just mixed and begin at the upper left-hand corner of the surface to be treated. Now, working toward the right as quickly as possible on a small section of the background draw the color down gradually from the top of the shade to its lower edge. Always load the brush or sponge with color, keeping all painted edges or lines wet, thus making it easy to pull the color line down with the next brush stroke. If these directions are correctly followed, the background will be without streaky lines, and smooth, evenly applied washes will result.

When black is used, it should always appear opaque when the shade is illuminated, and if it has a streaky or "picky" appearance when either water color or dye is used, it must be given another thin coat of paint. Try your shade over the light from time to time, retouch and strengthen the color wherever it is necessary, and if or a shade treated by the water-color method the streaky effect appears *after* oiling, strengthen with thin washes of black *oil color* on the under side of the shade.



The water-color method used for the making of these screens requires that the paper be oiled after the painting is completed.

When the painting is satisfactorily completed, the shade is next treated with linseed-oil, front and back, applied with a brush in the case of the vellum and with as little pressure as possible. On any other paper it may be rubbed in with a small wad of old muslin. Any excess oil should be wiped off with a clean piece of soft muslin, and with the same light touch. Allow it to dry overnight and the next day apply one or two coats of thin shellac, using denatured alcohol to dilute it. It is often desirable, especially when using thin papers, to give the finished painting an additional stiffness; this may be accomplished by applying the same number of coats of shellac to the inside as to the outside of the shade—or even more.

MOUNTING PARCHMENT SHADES

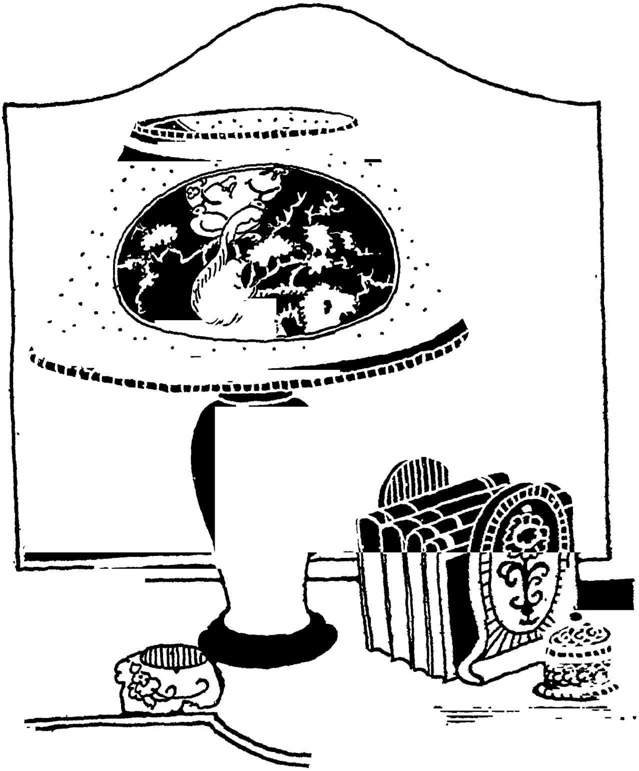
When the shade has dried sufficiently so that it can be handled without injury to the antique finish, it is cut out and fitted over the frame, the flap being fastened with paper-clips in its correct position. Removing the shade from the frame, secure the flap by cementing it with any make of stainless white cement or a good quality of library paste. In order that the cemented flap shall dry with a continuous flat seam, place a heavy weight over it and allow it to remain during the entire hardening process.

As the finished shade should now be strong enough in itself to eliminate the need of wire upright supports, only top and bottom rings will be required. If the frame used for the mounting has upright supports, cut them in the center with wire-clippers. The cut ends are pulled gently backward and forward until they drop away from the top and bottom rings of the frame. The accurate pattern of the foundation painting may be used innumerable times, simply by combining it with the top and bottom rings, eliminating the necessity for buying a frame each time the shade is to be repeated.

It is advisable, when mounting shades, to adjust the bottom ring first, reserving the top ring, with its accompanying heavier fixture, until last. As the latter is heavy, there is always a possibility that it may crack the paper unless the shade has the protection of the bottom ring. Hold the rings in position with paper-clips and then overcast them with heavy black thread. Later, a binding finish is sewed, glued, or cemented over the rings, completing the shade. Suitable bindings are narrow passe-partout, gummed linen and tape, and grosgrain ribbon in plain or two-color effects.

FABRIC PAINTS AND DYES FOR LAMP SHADES

The casual observer of the parchment shades that are on display in the shops little realizes the variety of methods used in their making, but to the craft worker this variety is one of their interesting features. The foregoing pages have given directions for the painting of shades by the oil and water-color methods. Another method not so generally known is that of the so-called "fabric paints and dyes." Although tube oil colors are preferred by most professional parchment-shade makers as the most practical, it is possible to secure lovely effects with these fabric dyes. They are so easily handled, give such clear, unclouded coloring, that they are recommended by some workers as the best of all. Those who are particularly interested in the water-color method may get beautiful coloring by combining the water colors with the dyes.



Fabric paints are used on this lamp shade of egg-shell paper.

EQUIPMENT

Egg-shell paper (imported): Use the heaviest quality. It may be purchased in two widths, either treated or untreated.

Other supplies: Black drawing ink, small silk sponge, graphite or carbon paper, thumb-tacks, hard lead pencil, soft eraser, camel's-hair brushes, dyes or paints. Paintex or Decora colors are recommended.

GENERAL DIRECTIONS

The making of the pattern for the shade foundation, the transferring of the design, and any required banding are the same as in the oil method, and for further information refer to pages 41 to 44. Briefly: Place the pattern over the egg-shell paper, drawing around it and marking the divisions necessary for the placing of the design as well as those required for the flap. Over these divisions, center the design, with graphite or carbon paper (color side down) under it, and then trace the design outlines with a hard lead pencil. Then the tracing is partly removed with a soft eraser. If it is allowed to remain, the greasy surface of the carbon will smear the paper when the background color is rubbed in, and as it is not possible to erase the carbon outline entirely, go over the remaining faint lines with a light pen drawing, using black drawing ink, which is waterproof.

MAKING THE PAPER TRANSLUCENT

Treat the paper with the medium suggested for the egg-shell paper (one part linseed-oil to two parts turpentine) and rub into the pores of the paper, both front and back. This method is unlike the other methods of color application, particularly the oil one, in that the paper must be allowed to stand overnight because the colors will spread if painting is begun too soon.

APPLICATION OF COLORS

Among the many makes of dyes offered on the market, there is one that is particularly easy to use on parchment shades. It is the most practical kind, as it requires no solvent for the thinning of the colors, which can be mixed with water and applied in the same way as one would apply water colors. As always in lamp-shade painting, the starting-point is the background, and in order that an even one may be obtained, apply the color to a small section of the shade at a time, with a large brush or a wad of cotton. Before it has had time to dry, gently pat the color with a clean wad of silk or muslin, repeating the process until the entire background has been applied smoothly.

However careful one may be in the application of color to large surfaces, it often happens when dyes are used that an unpleasing uneven effect results. Overcome this difficulty by sponging the entire shade with clear water and allowing the paper to dry thoroughly; then another background painting may be smoothly applied over it. Or possibly after the excess color is removed, enough will remain in the paper to give the desired coloring; then it will be unnecessary to renew the background painting.

Colors may be used directly from the jars without mixing, or they may be mixed as one would mix water colors and a variety of shades and tints be secured. The best plan is to mix small amounts of color on saucers as they are needed; in this way the bottled dye will be kept clear and unclouded. After the color is applied to either large or small surfaces, smooth it off by patting it with a tiny pounce or a flat shading brush. As in the other methods of parchment-shade making, black should be given special attention. Smooth and pat one or two coats into the paper until an opaque effect results.

Brushes: It is especially desirable when using dyes to provide a brush for each color that is required, because the dye will cling to the brush more than ordinary colors. If two or three brushes comprise the working set, clean them carefully with water or the required solvent, to avoid muddy color. Another precautionary measure is to keep a palette knife on hand that may be used exclusively to take the color from the jars as it is needed, thus keeping the remaining color from becoming dirty.

OUTLINING

As an outline will in most cases add greatly to the effectiveness of dye painting, use either black drawing ink or a dark color of the one chosen for the painting of each design-spot. When the outlining is dry, apply a coat of thin white shellac over its entire surface, with a wide camel's-hair brush. Then if it seems desirable to tone down any crudeness of coloring, an antique finish may be given the whole shade. (See the directions on page 46 for further details.)

The shade is now ready for mounting. Cut it out on the outside line, try it over the frame and adjust the flap, then cement the latter securely in position with a stainless white cement or a good grade of library paste. The bottom ring, held in place with paper-clips, is overcast to the shade first; the top ring is attached last, in the same manner. Over the rings sew a binding finish—which may be of braid, grosgrain ribbon, or narrow passe-partout in gold and silver—cementing the latter to give the final touch to the shade.

COLORFUL PAPER SHADES

It is not always necessary to use parchment in order to produce the inexpensive yet charmingly colorful paper shade. From Italy, France, England, Japan, and China come delightfully gay hand-blocked and printed papers that furnish innumerable working foundations for shades and side-light screens. Added to the hand-blocked papers are the plain ones of the loveliest colors, such as cerulean blue, turquoise, cerise, rose, lavender or mauve, yellow, tan, orange, emerald, and black. It is possible to purchase these same papers spattered with tiny glints of gold also.

Besides these, there are fascinating gold and silver tea-box papers, plain or in beautiful colored patterns that are stunning. There are also batik papers made especially for lamp-shade and screen making in the loveliest of designs and hues.

The papers mentioned comprise but a small part of the wonderful stock offered for the making of novelties of all kinds, as well as the quickly made colorful shades and side-light screens.

LACQUERED HAND-BLOCKED PAPER SHADES

One very popular way to use colored papers is to lacquer them so that an effect like that of the old lacquered tea-chests and furniture is obtained. Of course Chinese red or orange forms the ideal lacquer foundation and as characteristic a Chinese or Japanese design as possible should be selected. Although the most attractive shades are produced from these papers, the same treatment can be used successfully on less expensive ones; the more decoratively treated wall-paper designs give similar results.

As usual in making paper shades or screens, the first step is to get an accurate pattern of the wire frame that forms the foundation for the mounting of the finished shade. (See pages 41 and 42 for directions.) After making a pattern to fit the frame, place it over the figured paper, carefully selecting the part of the design that will look best as a lamp-shade decoration. Draw around it with a soft lead pencil and then give the paper a number of coats of thin shellac, to get the desired lacquered effect.

Pour some of the shellac—or lacquer, as we will now call it—into a clean bowl and dilute it with denatured alcohol if it appears too thick or heavy. Since shellac or lacquer dries very rapidly, it will be possible to apply four or five thin coats in fairly quick succession, with a wide camel's-hair brush, allowing just enough time after the application of one coat for it to dry, before brushing on the next one.

As a great many of these imported papers were originally planned for bookbinding, they are very thin. They may be made much more durable by the application of a number of coats of shellac to the under side of the shade as well as the top, repeated until a firm, stiff foundation is secured.

When shellac or lacquer is used, it will not be necessary to oil the paper, because the various coats will make it translucent. However, the many coats of shellac will give a very high and undesirable gloss to the shade, and as all lacquer should have a dull finish, the outside surface of the paper should be rubbed down with powdered pumice and linseed-oil. Rub small sections until the entire outside surface has been rubbed down, repeating the coats of shellac and following each one with a rub-down, until a rich, glowing lacquer is obtained. The shade is then ready for its mounting and binding finish. The same methods used in the making of the other shades are practical for the mounting of the lacquered one and for further details see page 50.

SILVER AND GOLD TEA-BOX APPLIQUÉ

Among the lovely shades that are found in the shops where distinctive lamps are considered an important part of interior decorating, the silver and gold tea-box paper cut-outs are featured. The background for these cut-outs may be of real vellum or translucent plain white paper. Also, lovely orange, yellow, or soft green may be rubbed into the treated white paper to form the colorful background upon which the cut-outs are mounted. The latter are designed in the modern manner, introducing scallops, diamond-like forms, swirling and straight lines, circles, stars, animals, and conventional flowers. They are cemented to the shade foundation with a stainless white cement, and in some cases the effectiveness of the cut-out design is enhanced by being placed over a boldly painted repeat which completes the whole design or pattern, thus making not only a very novel treatment but an exceedingly attractive one as well.

Most shades of this kind are finished with a binding of the same paper as that used for the cut-out design, cemented over the top and bottom rings smoothly, and the whole effect is charming indeed. Not only will the appliqué shade immediately give the up-to-date note to a room but, strange to say, these modern shades fit in harmoniously with most decorative schemes, however formal or dignified they may be.

Interesting shades may be made by painting directly on the foundation, with gold- or silver-bronze paint, designs similar to those used for the cut-outs. The work is not quite so tedious as the making of the latter, and the shades are attractive, but this sort of embellishment is more commonplace and lacks the charm of the appliqué or of the combination cut-out and painted background.

The decorative-arts movement has introduced, among other shapes, the cone-shaped shade. It is true this is attractive in its own environment, and as such it is a beautiful part of the decorative-arts background, but it is entirely out of key in the average home. Only where modernistic furniture is used against an appropriate background, or where the modern note is the aim of the scheme, are such lamps suitable and harmonious.

SILHOUETTES AND PLAIN AND COLORED PAPERS

One of the most appealing features of bought silhouettes is that they can be combined with a plainly treated made-up shade background and a creditable shade entirely finished within a half-hour's time. While such a statement may be open to dispute, much depending upon the speed and skill of the craftsman, the work may actually be done in that length of time. Since the ready-made shade with its treated background is so excellent a foundation for the cementing of the bought silhouette, much time is saved by its use.

Perhaps a colored background is more desirable for certain schemes of decoration; then the lovely Japanese papers will make charming backgrounds for either the free-hand or the bought silhouette. Especially is this true of the Kinkami, which is sold in medium-sized sheets in plain colors or with spatters of gold over its surface. Silhouette designs are procurable in sets or they may be bought separately, and many of the patterns are of beautiful delicate cutting. These not only make suitable decorations for the many types of shades and screens but they offer an attractive and quick means of decorating other novelties as well.

If the foundation of the silhouette shade or screen is to be made from its beginning, it will of course be necessary to get an accurate pattern for the wire frame (as directed on page 41), cut it out, and then place it over the chosen paper, drawing around its outline with a lead pencil. Remove the pattern from the paper and either paste the silhouette design in position or attach it by means of white, stainless liquid cement. Always place a weight upon it during the hardening process, unless a mounted shade is being used as a foundation, in which case it must be held in position. When it is dry, give it a protecting coat of thin white shellac, taking care not to load the brush so as to allow the shellac to seep under the edges of the design or to remain in puddles around it.

Although the quickest way to make the silhouette is to combine the bought cut-out design with the treated shade, a certain satisfaction is derived from drawing in the decoration free-hand or tracing it directly upon the paper. The design is filled in with black drawing ink or lampblack water or oil color, and when it appears opaque against the light it is ready for the final coat of protecting shellac. For the latter, use refined white shellac which has been thinned with denatured alcohol, applying it to both sides of the paper with a soft varnish brush. If it is too glossy, rub it down with powdered pumice and linseed-oil until the desired dullness is secured. If parchment paper is to be substituted for the Japanese colored paper background, it should always be treated with oils to make it translucent white. Do not rub in any color, as white is the most desirable background the silhouette design can possibly have.

Always oil the shade foundation before the bought silhouette is mounted or when working free-hand—before the painting if you are working with oil colors or after the color application when using water colors. Next, shellac the shade. And the rest of the process of mounting and finishing is the same as that used for the parchment shade. As the plainest bindings are the most successful ones for the finishing of the silhouette shade, choose the narrow passe-partout in gold, silver, or black, the gummed linen and tape bindings in neutral coloring, or the same width of plain black or taupe grosgrain ribbon.

PLAITED SHADES

Another favorite way in which either figured or plain materials may be used is in making the plaited shade; and for the moment the wide plait is the popular note. While the fine machine-made plaiting is attractive, the wider hand-made plaiting not only is more up-to-date but has a charm all its own which has found a permanent place in home decoration. Perhaps the most unusual and individual shades of the widely plaited variety are those of treated parchment paper. These are without rubbed-in background color, being painted at intervals with marvelous bold designs in striking colors; or they may be decorated merely with contrasting but harmonizing bands at top and bottom. When the paint has dried sufficiently, the shade may be plaited, with the most stunning result, and may be relied upon to fit in successfully with the decorative scheme.

Many thin papers will have to be backed with a lining paper to make them practical for plaiting, and the same thing is true of thin fabrics without stiffness, such as English prints, calicoes, blocked materials, and cretonnes. These may be stiffened by being lightly starched or they may be mounted over a thin lining. Because of the stiffness in their make-up, glazed chintz and bookbinding

Lamp shades have as many moods as there are shapes and sizes.

linen make excellent foundations. Although certain fabrics are practical for the making of the plaited shade, much troublesome detail will be avoided by the use of papers. They are not only lovely in design and color but, with a few exceptions, of a practical stiffness that makes them particularly desirable for this type of shade.

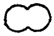
GENERAL DIRECTIONS

For the making of the plaited shade you will need the following: A wire frame in correct proportion to the pottery or metal base; a ruler, a pencil, a round card-punch; cord or ribbon for tying the shade on to the frame.

First measure the slant height of the frame, adding two inches. It may be necessary to increase or decrease the height if the proportion is not suitable to the base on which the shade is to be used. Next measure the circumference of the lower ring of the wire frame, making the final paper or material two and a half times the result. When the width of the paper necessitates its being pieced to give the required length, the utmost care must be taken to keep the top and bottom lines straight. As the design is not always printed correctly, it cannot be relied upon as a guide, but if the cementing or pasting is done carefully, so that the top and bottom lines are straight and squared, the plaits will fold correctly—provided of course that they are accurately spaced.

Now turn the paper over on its wrong side and one inch in from the top and bottom edges draw a light horizontal line along its entire length. Try the paper against the slant height of the frame and make certain that these horizontal lines are parallel with the top and bottom rings. It is important that they shall be, because eventually the punches by means of which the shade is held to the frame will be made on these lines and they must fit accurately over the rings. In the making of small plaited shades it will be necessary only to make one row of punches, instead of the two rows required in the larger shades.

Deciding upon the width desired for the plaits (which will depend upon the size of the shade), measure this space on the penciled top horizontal line, repeating along its entire length, marking each space with a pencil dot. Repeat the process along the bottom horizontal line, making certain that these dots are *exactly* below the dots made on the top line. When all the dots have been accurately placed, fold the paper so that the top and bottom dots are connected by the crease made with a smooth-edged paper knife or some such tool. As plait after plait is made thus, the paper becomes fan-like in form. When the plaiting is entirely finished, connect the ends of the papers so that the plaits are continued in the same order, then cement the seam in position.

The folded paper should now be turned inside out. Using a card-punch, punch the *inside* folds of the paper so that the holes have a shape like the drawing  when the folds are opened. The holes will form a wedge which will fit firmly around the wire ring of the frame, thus holding the shade securely in position.

The punches for the threading of the cord may be planned wherever they seem to give the best effect. They may be placed at the top or in the center of the shade, which ever seems to suit its design and also its size. If they are to be at the top, measure one inch below the horizontal line (or the first row of punches) on the outside of the shade. Find the exact center of each outside fold and punch at this place, repeating until all the folds have been punched. Then run the cord through these holes. After allowing enough for the tying of an attractive bow, finish the ends with small knots.

It sometimes gives an attractive finish to point the lower edge of the plaited shade. This is done by cutting each fold or plait diagonally, repeating around the shade. Allow the top edge of the paper to remain as it is. If a binding is desired as the shade finish, it must always be cemented or stitched on to the paper—or what ever material is used—before the plaiting is attempted. After the shade is made thus far, it is placed on the wire frame and the top line of punches adjusted over the top ring. The cord is pulled in to conform to the shape of the frame, an attractive bow is tied, and the plaited shade is complete.

SUPPLIES

Frames: Thayer & Chandler, Chicago. Art Supply Company, Milwaukee. Advance Specialty Co., 1033 Ridge Ave., Philadelphia.
Papers: Imported and domestic Egg-shell, F. Weber & Co., Philadelphia, Baltimore, St. Louis. Japanese vellum and hand-blocked and printed imported papers, Japan Paper Co., Philadelphia, New York, Boston.
Artists' Supplies: F. Weber & Company, Philadelphia, Baltimore, St. Louis.
Prints and Silhouettes: Fireside Studio, 1635 Chancillor Street, Philadelphia.
Dyes and Paintex: Paintex Company, New York.

CHAPTER III

The New Fabric Paints and Dyes

THERE can be no easier way of applying color to fabrics than by means of the prepared fabric paints and dyes. Their chief worth no doubt lies in the fact that not only do they allow the greatest freedom of coloring with the least amount of effort but they also permit the securing of the most beautiful modernistic patterns within the shortest allotment of time.

Usually time-saving methods have a questionable value, in that certain pleasing qualities often are lost in hurried processes, but this is not true with regard to fabric paints and dyes. However, the success of any method depends upon the individual worker. Only by careful, conscientious effort can any worth-while result be achieved, and no short cuts or time-saving devices can compensate for careless workmanship.

Realizing the demand for a quick as well as a practical method of painting on textiles, the manufacturers of fabric dyes and paints have placed upon the market a commendable, wide range of clear prepared colors which include many artistic gradations and shades. Therefore it is now possible for the unskilled worker, as well as the more experienced one, to accomplish creditable results by merely applying the colors on the material directly as they come in the jars. In this way the fascinating but, to the uninitiated, laborious task of color-mixing is eliminated. The dyes and paints are guaranteed not to run on the material, nor do they require a restraining pattern such as a stencil to keep them from spreading, and best of all, there need be no fear that the finished article will not launder. All unbelievable statements—but nevertheless true!

A number of fabric paints are on the market under different trade names, and any uncertainty as to their choice may be removed by purchasing the kinds that are advertised in some of the well-known magazines. As the latter assure their readers that the goods advertised are all that is claimed for them, these goods may be bought without hestitation. Such a statement does not imply that no other paints and dyes are satisfactory, but merely that those that are advertised by magazines which maintain a high standard have stood the test of investigation and are therefore known to be all that is required. Usually it is possible to obtain trial sets of these colors for very little outlay, and it may be decided after experimentation whether or not a larger investment is advisable.

Another reason fabric-painting is popular is that many of the firms that manufacture the dyes or paints also supply most attractive designs. These are made in the form of hot-iron transfers, are in most cases artistic, and are adaptable to the making of innumerable interesting articles for personal adornment as well as many charming accessories for home decoration. Among the first may be included blouses, gowns, negligées, scarfs, and handkerchiefs, while among the latter are lamp shades, side-light screens, wall hangings, pillow-tops, and screens.

Bold modernistic designs, like that on the stunning negligée trated, are quickly developed in clear, strong, harmonious col

If one desires the unusual, many suitable patterns may be adapted by tracing a portion of cretonne, chintz, or block-printed material; or designs may be taken from selected parts of wall-paper. Color suggestions also may be secured in this way; the colors used in the material or paper may be reproduced. Or if one is clever with pencil, brushes, and colors, original designs may be made especially for the process of dye painting.

TRANSFERRING DESIGNS

Almost any closely woven material is a practical background for fabric painting. For best results use georgette, crêpe de Chine, flat crêpe, China silk, or pussy-willow taffeta. There are two methods of transferring the designs, depending upon one's choice of material:

If the material is transparent, the design may be either traced or transferred with graphite paper upon a clean white blotter. Tack it to a drawing board or any other flat surface and center the material over the design on the blotter, securing it with thumb-tacks. As the outlines of the design are clearly seen through the material, begin painting, brushing in the pattern according to the color chart which usually accompanies the bought pattern.

If the design cannot be seen clearly, it may be transferred by means of a pounce pattern. Many bought patterns include these perforated transfers, but if the design is to be home-made, make a pounce pattern in the following way:

All designs which are to be made into pounce patterns must be first transferred to a heavy, smooth piece of paper. The outlines of the design are then pierced with a coarse darning needle or an awl, in evenly spaced dots, resulting in the necessary perforated pattern. Next, make a small bag out of coarse cheese-cloth and after crushing some charcoal or colored chalk, fill the bag with it.

The pattern is now placed in the desired position upon the material and the bag of charcoal or chalk is rubbed over the perforations, with a circular movement, until the design is clearly transferred. If upon carefully lifting a corner of the pattern you find that a clear impression has not resulted, rub again with the bag over the neglected portions. Sometimes it is impossible to secure a clear impression, and the explanation may be that the perforations are not large enough to allow the charcoal or chalk to sift through. If this is the case, re-pierce the indistinct parts of the design, replace the pattern upon the material, and rub again with the bag, repeating the process until the transfer is satisfactory.

Another way of transferring the design to the material is by means of graphite paper, the latter being preferable to carbon because it lacks the greasy surface of the former and has enough depth of color to be quite practical.

BRUSHES

As fabric dyes and paints, like inks, are especially hard on brushes, it is advisable to use the cheaper grades, such as the camel's-hair, or the equally inexpensive and practical Japanese wash-drawing brushes. Select various sizes, keeping a number on hand for the very fine detail of color drawing, as well as larger ones for the painting of big design surfaces. Besides these there should be absorbent cotton made into small wads with which to apply the color when brushes are not of the correct size.

THE NEW FABRIC PAINTS AND DYES

COLOR

Because the many makes of reliable dyes and paints require different methods for the application of color, it is not possible to give standardized directions. Here, the directions which accompany each set of colors, in conjunction with the advice of your dealer, must be your guide. Some makes of paint are quick-drying, calling for a special medium and solvent, while others are mixed merely with water as one would mix water colors, and therefore require no solvents or mediums. The mediums are intended either for the mixing of colors or to make lighter tints. They should not be used for thinning, as they not only will destroy the fastness of the color but will also make it spread over the material. On the other hand, the solvents should be used only to thin colors which through evaporation have become too thick or to clean brushes and remove paint from the hands.

So that any excess color may be absorbed in the process of painting, blotters should be spread under the material before the work is started. In order that the color in the jars may be kept clean, pour a small amount, as needed, upon a saucer; or, better still, invest in a nest of tiny saucers such as artists use. The latter are of the kind that fit one over the other snugly, and are most desirable because they not only retard evaporation but will keep the dust out of the remaining color that has been set aside for future use.

Do not load the brush with color at any time while painting, and when fine lines are to be drawn, use very little on the brush, When painting in outlines which require careful drawing, hold the brush in a vertical position, turning it in the working process so that a good line results. When covering larger spaces, hold the brush at a slant. As the paints are guaranteed not to spread, they may be applied close to the outline, thus assuring clean-cut work. It is of the utmost importance that the brushes be carefully cleaned; give an extra precautionary cleaning to a brush that is to be used for another color. For if your brushes are neglected, muddy coloring will result, taking the place of the clear effects that are so desirable.

There are as many ways of setting colors as there are different makes, and each manufacturer advises his own particular method as the best. One requires that two or three days elapse after painting before setting is attempted, and that washing should have a longer time allotment. For the latter, use only tepid water and pure soap flakes recommended for the laundering of delicate fabrics. Another manufacturer advises placing the painted fabric between damp cloths, then ironing it, repeating the setting process two or three times before laundering.

RELIEF OR CONE PAINTING

There is a great demand for fabrics embellished with relief or cone painting. One simple method is to paint the design with dyes according to the foregoing directions. Then emphasize its outlines by going over them with a pasty substance applied with a fine, stiff brush or a simple paper funnel which may be purchased especially for the work. The cone should be filled with the paste for about one quarter of its depth, and its top folded over tightly. If a fine line is to be used, cut off the tip of the cone a very little; cut it slightly more if a wider one is required. Now press the top of the cone gently so that the paste is forced through the opening at its tip, drawing the outline of the design as you would apply the ornamentation to a cake icing. When the outlining is completed, and while the paste is still wet, dust the design over with bronze powder, shaking off any excess particles. Thus is relief work accomplished. There need be no apprehension as to its not laundering, as relief or cone work is guaranteed to stand the test of tubbing.

FABRIC PAINTS AND DYES

These may be purchased from the following:

Paintex Company, New York City.
Decora Colors, F. Weber & Company, Philadelphia, St. Louis, Baltimore.
Art Supply Company, Milwaukee.

CHAPTER IV

BATIK AND TIE DYE

THERE is always a thrill awaiting the craft worker when color and dye-pots are to be used, and batik and tie dye offer excellent opportunities for indulging one's tastes along such lines. Indeed, the results obtained in the first stages of experimentation will spur one on to greater effort, developing the longing for new worlds of color in which to adventure. For the love of color is our heritage from primitive days; it is shared by the smallest of children and the most dignified of grown-ups, varying only in degree of intensity as we allow ourselves to revel in its infinite possibilities.

BATIK

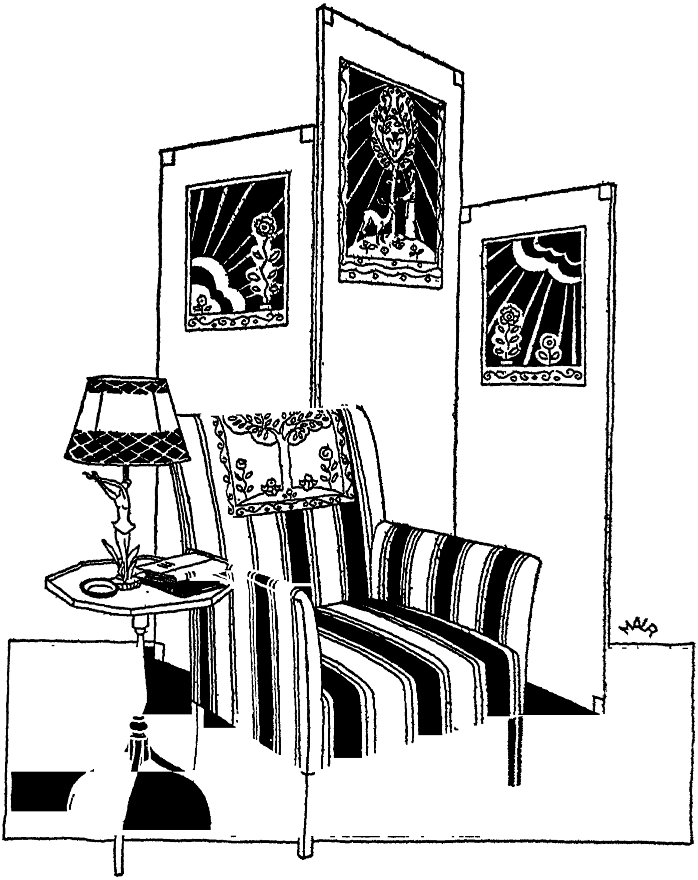
One of the oldest and best-known color crafts is batik, made famous by the Javanese and later adapted to our modern taste for color and bold design. But, unlike the natives of Java, who start work with the darkest of colors, working up to the lightest, the modern designer of batiks begins with the lightest, gradually developing the design until the deepest of color effects are procured.

For those who are not familiar with the process, effective designs in lovely colors are made possible by the application of wax to certain portions of the material, which are thus made dye-proof. The unwaxed portions are then given successive dye baths, which, after the wax is removed, produce a great variety of color, one of the outstanding features of batik. It is interesting work, worthy of endless effort and experimentation with design and color, being quite as absorbing to the amateur as it is to the skilled artist and craftsman. While it may seem complicated in the beginning, the process is simple; and if the directions are carefully followed, encouraging results are assured.

Not only are batiks practical for the most alluring articles of personal adornment such as scarfs, blouses, frocks, negligées, etc., but their decorative quality, and the fact that stunning effects can be developed on inexpensive materials, make them particularly valuable for home decoration. Many lovely accessories such as wall-hangings, screens, lamp shades, side-light screens, pillow-tops, and chair-backs, can be made at very little expense for either materials or equipment. So introduce the modern note of design by means of batiks in the living-room scheme—in fact, in any room where up-to-date decoration is needed. Then, after batiking is completed, compare the price-tags of similar articles in the gift and craft shops and the initial outlay will seem trifling indeed.

The illustrations show the decorative value of batiks in home decoration, and what can be accomplished with inexpensive materials.

The screen was made over a wooden foundation constructed by the home carpenter, and its unusual proportions add distinction to any room immediately. A natural pongee of heavy quality was used for the background, which, after batiking was completed, was stretched



A living-room scheme with a decorative batik screen, chair-back, and lamp shade.

tightly to the frame. The design of the center panel was developed in the following coloring: Against a background of turquoise, of the tone suggestive of old Persian tiles and textiles, the design was worked in emerald and lavender. The foreground was painted in varying shades of green, a flat treatment, however, being used in its application. The animal was allowed to remain the natural or original tan of the silk with the outline and detail painted in lavender, as were also the rays which separate the background into its interesting divisions, while the spaces in between were worked in a rich, dull dark blue. The outside was of soft orange, and the entire background of the silk was dyed a lovely warm gray, against which the colorful designs were delightful. The other panels—which, by the way, would make interesting wall-hangings if used separately—carried out the same coloring as that of the middle panel, so the effect as a whole was harmonious.

It is never a wise plan to overload a room with decorations, no matter how charming they may be individually, and the best results are gained through their combination with plain materials. Therefore, although the illustrations show a number of designs used together, it is merely because limited space does not allow it to be otherwise. So, remembering to make the most of one decorative piece, plan the other accessories to play up to it, supplementing it with beautiful background color, and it will be surprising what interesting results may be achieved through such a simple plan. If it seems advisable to use the chair-back in the same room as the screen, the color scheme chosen for the former should harmonize with the latter, though distinctly less vivid. In this way the screen will become the dominating note in the room and the chair-back will take its place gracefully as an accessory which, while harmonious, does not fight for an equal amount of attention.

As a background for the chair-back a beautiful two-tone plum mohair was chosen for the chair-covering. Against such a background the chair-back was developed in the following way. The background tree form was done in emerald, the leaves were in gray blue-green, the tree trunk in a much darker shade of the same blue-green, toned down by the addition of a small amount of lavender. The tall flowers on each side of the tree blossomed colorfully in cerise, with plum-colored leaves; the smaller flowers growing close to the ground were of exquisite turquoise with the foreground in soft yellow shading to deep gray blue-green. The background of the design was dyed a color suggestive of the pinky yellow found in sea-shells. (A warm golden tan shading to soft orange might have been equally attractive.) The border design which surrounds the panel as a whole was left the color of the material, and its background was painted in dull old blue, thus completing a chair-back which gave the modern note to a living-room scheme.

There is nothing quite so fascinating as a batik lamp shade, and the one in the drawing was made on a foundation which, while more expensive than pongee, is considered by experts to be the most successful of all silk for the art of batiking—namely, pussy-willow taffeta. There is no question that this silk should be one's choice for a foundation material where expense is not to be considered and the finished article is to be at its best. The silk for the shade was first dyed the color of the background which was of the softest warm yellow, and the design developed in deeper shades of the same color, until at the top and bottom rings it became deep orange. After batiking was completed, the panels were stretched taut to the many-sided wire frame, which had been lined with a warm-colored silk of the same tone as the outside. It was then finished at top and bottom rings with a bias fold of silk dyed burnt orange, the deepest tone of all. The last-named relieved the monotony, giving a much needed touch of contrast.

Batik requires designs that are bold and simple in both outline and detail, worked up in the most strikingly dashing color but without any crudeness. So when beginning work, select the design which, while simple, is not fussy or dainty in detail and coloring. And by playing with wax and dyes on samples of the material, you may acquire experience which will enable you safely to undertake the more complicated patterns and colors to which every one aspires after having a taste of the fun of batiking.

The limitations of one's purse may decide the cost of materials; the outlay may be for the cheaper unbleached muslin and natural pongee, or it may be for the more expensive pussy-willow taffeta, crêpe de Chine, or georgette.

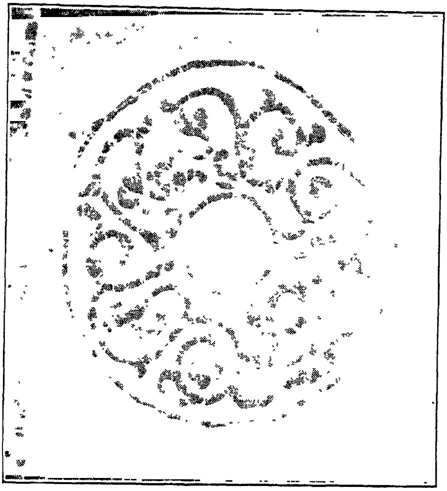
EQUIPMENT

After a material is chosen for a working foundation, the rest of the needed supplies will include the following:

Dyes may be purchased in powder or in liquid form. Powder Dye is the least costly, and any reliable make of dye may be used satisfactorily. In purchasing powder dye, it must be remembered that cotton dyes should be chosen for unbleached muslin or any cotton material, and silk dyes when silk is to be used. To one quart of boiling water add a package of dye of the desired color. After boiling according to the directions on the package, allow the dye to cool and then bottle it for future use, taking the precaution to label each jar with its particular color. This will give a concentrated liquid dye, but as dyes vary in strength, the correct proportion to a definite amount of water cannot accurately be given here. However, in most cases when batik powder dyes which are very powerful are used, instead of the Commercial package dye one teaspoonful of powder to a quart of water is sufficient. It should be allowed to boil for ten or fifteen minutes and it may then be used in the proportions recommended for Liquid Dye.

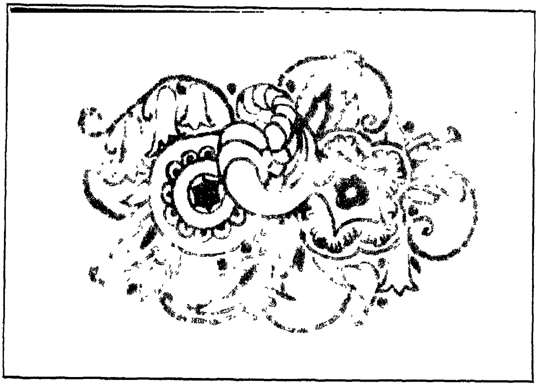
Liquid Dye may be made as described in the foregoing directions or it may be purchased in concentrated form, put up in bottles in the following colors: red, yellow, orange, blue, brown, purple, black, and green. Black diluted with water makes gray, and other shades may be obtained by mixing the colors as one would mix water colors. The correct proportions are as follows: One teaspoonful of batik dye or two teaspoonfuls of ordinary concentrated household liquid dye, to one gallon of water, with one teaspoonful of acetic acid added to set the color. This formula will have to be experimented with in order that the correct strength of the dye may be determined.

Wax: Most of the artists' supply shops sell a prepared wax for batiking called "Batik" wax, which they recommend for all types of batik work. It is composed of equal parts of refined beeswax and paraffin and is sold in half-pound and pound packages. Experienced workers contend, however, that while this wax is particularly suitable for crackled effects, the unrefined beeswax is the best all-round working wax because of its desirable quality for parts of the design where con-



CRACKLING USED EFFECTIVELY OVER PLAIN BATIKED MATERIAL

Additional contrasting color formed by cobwebby crackle, softening the positive, bold design outlines.



A BOLD DESIGN DEVELOPED IN GAY COLORS

tinuous unbroken effects are required. While the unrefined beeswax is not so attractive-looking as the batik wax, being of a muddy color, it is cheaper, and with paraffin added to it it is quite as good for crackling. Where the cost of craft work is to be kept within the limits of a department budget, each cut in expenditures is an item, so, all things taken into consideration, unrefined beeswax is the most practical to use.

Paraffin may be added to the unrefined beeswax in equal parts to make the so-called batik wax. It is advisable to have some of this in correct proportion on hand. Melt it and allow it to harden in shallow pans; or it may be purchased from any artists'-supply or kindergarten shop.

Frame: While it is desirable to have a batik frame on which to stretch the material, it is not necessary to buy one. Very nearly every one has a few old wooden picture-frames that have been discarded and stored away. Such a frame can be utilized in your batik work; choose a fairly wide one of oblong shape. Since an extra frame is useful when a repetition of design and coloring is required, a second frame of similar size and shape will be found convenient. These frames, to be practical, should be tightly wrapped with strips of material two or three inches wide, thus forming a firm foundation on which to stretch and pin the work.

Pans: At least four pans are necessary for dyes, with additional ones for possible extra colors and rinsing. Besides these, provide a small saucepan in which to melt the wax. For large pieces of work, a foot-tub is an excellent addition to the batik equipment.

Brushes: Camel's-hair brushes, both small and large, or Japanese brushes of the kind used for the making of wash drawings, are best for the painting in of wax and color. Although creditable work may be accomplished with inexpensive brushes, the better grades such as red-sable pointed oil-paint brushes are especially desirable. These have a certain spring when in use that is lacking in the cheaper grades, and it is this quality that makes the more expensive brush preferable for all kinds of painting and decorating of handicrafts. It will also be necessary to have a wide soft brush for the application of wax to large surfaces, and for such work, either a camel's-hair brush or an ordinary household brush that has soft bristles may be used.

Other Supplies required are white blotters, thumb-tacks, and ordinary pins; newspapers, a small deep bowl or baked-custard cup for the wax; a thermometer of the cooking variety; a small gas or electric stove, a pressing iron; gasoline, and acetic acid.

GENERAL DIRECTIONS

Before starting work, remove the dressing in the material by rinsing it in clear, lukewarm water, allow it to dry, and then iron out all wrinkles. It is a wise plan to reserve pieces of the silk to be used in experimenting with wax and color.

TRANSFERRING THE DESIGN

After selecting a design of sufficient boldness to be effective, transfer it on to a heavy, smooth piece of paper of the same size as the outside measurements of the wrapped picture frame; carefully go over the outlines with black ink. Place the material over the inked pattern and if the design is seen distinctly through it, the additional labor of transferring may be avoided and work may be started by drawing the outlines directly on the material with wax. It is wise, however, to use the following precautions:

If material is transparent and the design shows clearly, place the frame, under side up, on a table with the design face down over it and pin the latter in this position with thumb-tacks. Turning the frame right side up, stretch the material over the opening, centering it above the center line of the design, and pin it to the wrapped frame with ordinary pins. If the material is placed directly upon the pattern, without the thickness of the frame in between, the wax will adhere to the paper, thus necessitating re-waxing, but by separation of the material and frame, such a condition may be avoided.

If the material is not transparent and the design cannot be seen distinctly enough to be transferred by the foregoing method, the easiest way to transfer it is by means of a pounce pattern such as is used in the decorating of painted furniture.

To make a pounce pattern: Draw the design upon a smooth piece of heavy paper. Next lay a pad of newspapers on a table, removing any folds and creases with a hot iron, and over them place the design just completed. Prick the outline of the design with a coarse darning needle, in evenly spaced dots, until the whole outline is perforated. A pounce bag of coarse cheesecloth filled with powdered charcoal or chalk should accompany the pattern.

After centering and pinning the design in position over the material, rub the bag, filled with contrasting color, over the perforations, using a circular movement.

Be sure that the design has been entirely transferred, removing the pins at the bottom of the pattern and lifting only one side of it. If parts of the design have been overlooked, the pattern should be replaced and the neglected parts gone over again. Sometimes the design will not make an impression, try as one will, and the reason probably is that the perforations are not quite large enough to allow the charcoal or chalk to sift through. If such is the case, make the perforations a trifle larger and go over the pattern again, until a perfect outline results.

WAXING

Since ordinary or unrefined beeswax is preferable for design work, pare a small quantity of it into a deep bowl or a baked-custard cup. Partly fill a small saucepan with water, place it over a gas or electric stove, and in it set the bowl containing the pared wax. The heat of the stove must now be adjusted so that the water simmers, never being allowed to boil over into the wax. Particles of the wax should not be allowed to drop from the brush into the water, as accumulations of wax will eventually cause small explosions, which, although not dangerous, are alarming.

When the wax has melted, dip the brush lightly into it, pressing against the side of the bowl to remove any excessive loading, as well as to make the pointed end which is so desirable for successful drawing. Never allow brushes to remain in either hot or cold wax, as many a good brush has been ruined in this way. As an interesting variation of line is one of the attractive qualities of batik, experiment with waxing on samples of the material, making simple outline drawings freehand. Unless the design requires a line of even thickness throughout, interest can usually be added by a free line that is wider in some parts than in others, with enough variance to give snap to the design and relief to an otherwise monotonous treatment.

It will be found that too much wax at the end or tip of the brush forms a drop at the beginning of each stroke or line, or the same thing may happen if too heavy a touch is used on the brush in the process of drawing. There is a decided difference in the color of the applied wax, and the correct temperature permits wax to make a transparent line which goes through the material, covering both sides evenly. If it is too cool, it not only will appear white but will crack and chip off, making the renewing or filling in of outlines necessary on both sides of the material. It is important, too, that every part of the design planned for wax should be covered well (on both sides) before the material is immersed in the dye bath. To protect the material from drops of wax which may fall between the bowl and that part of the design you are working on, cover the intervening space with heavy wrapping paper. Having overcome, in part at least, the difficulties of drawing with wax, you may now start work on the final piece, waxing in parts that are to remain the original color of the material.

DYEING

It is always an advantage to have a plan of the dye baths before beginning work—one on which color may be tried out. Fill in the various parts of the design with crayons or water colors, so the correct color scheme may be determined. The original drawing may be used for this. Do not be satisfied with one color scheme, but try several, then select the one that is most artistic and satisfying. Thus will be determined at the offset the number of dye baths required for the development of the design, and the work may proceed without fear of disaster through uncertainty of color effects.

There are several ways of securing the desired colors: First, the dyes may be used as they come in the jars, with water added in every case, of course. Secondly, they may be mixed, in correct proportion, as one would mix water colors; and thirdly, the material may be dipped into a succession of color baths.

The results of the last two methods are the same. For instance, orange may be obtained with one bath made by pouring a small amount of red into the yellow dye; or the same color may be gotten by dipping the material first into a yellow bath, rinsing it well in clear water, and then into a light red bath, allowing it to remain longer in the second color. The latter method has the advantage in that parts of the design which are desired in yellow and exposed to the first bath, may be waxed over before the material is immersed in the second bath. By this method spots of yellow may be retained, as well as the design outlined in the original color of the material, against the orange background, while in the other methods only one color and the original color of the material which is under the waxed design will result.

The Chinese design used on the scarf illustrated (Figure 3) had part of the pattern brushed in with dyes, and while this method is not considered true batik, it is an effective and easy way of gaining colorful designs quickly. As the background of the scarf was planned in tan, it was not possible to dye the disk in peacock without re-waxing the entire background. So in order to simplify the work, the color was first mixed on a saucer by adding blue to the green dye until a peacock blue resulted, which was applied with a brush to the necessary part of the disk. The whole design was then carefully waxed and the dye bath for the background was mixed by pouring some yellow into the orange, with the addition of a little lavender to tone it down. It was allowed to dry and when the background was a satisfactory shade, the entire scarf was waxed over with the wide brush reserved for such work. The waxed material was taken carefully in the hands and crushed to form the crackling and then the entire scarf was given a light purple bath. When the wax was removed, the design

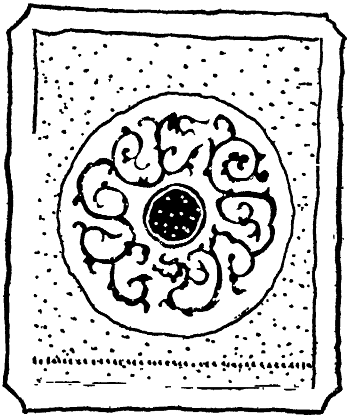


FIGURE 3—CHINESE SCARF

showed in white against a peacock disk, which in turn was made more effective against a tan and cobwebby purple background.

Having now a general idea of waxing, the mixing of dyes, and the planning of a definite color scheme of the selected design, proceed as follows: Pour one gallon of hot water into a pan and test it with the thermometer, to make sure that it is of batik heat, or between 90° to 100° Fahrenheit. There is always the possibility that above the latter temperature the waxed design may melt in the dye bath, which will not only ruin the material but waste valuable time expended in the waxing of the design. Now to the tested water add one to two teaspoonfuls of concentrated dye (according to its strength) and lastly, to set the color, one teaspoonful of acetic acid.

As silk is usually a few shades lighter when dry than when wet, a fairly accurate idea of the final color may be determined by holding samples of the material against the light after they have been dipped in the dye bath. To be lasting, the light washes of color should be of about fifteen minutes' duration, while for the deeper tones or washes the material should remain immersed from twenty to thirty minutes. It is important that after each dye bath the material should be rinsed in clear water of the same temperature as the bath.

When it is desired to have parts of the design of a darker or deeper color, allow them to remain longer in the dye, holding the lighter parts of the material out of the bath. One of the greatest difficulties that the amateur will encounter is the securing of a soft gradation of coloring. This may be accomplished by dipping the material back into the original color which forms the main dye for the background, allowing it to remain just long enough to give the desired shading, then rinsing quickly in clear water. Do not allow the material to remain in the last dye a second longer than is necessary to secure the desired gradation, as a muddy color may result, instead of the clear effect planned.

After rinsing the material, hang it over a line, away from the heat, to dry. Or time may be saved by placing it between folds of an old linen table-cloth or a turkish towel. If another bath is to be given, be sure that the wax was not cracked in the drying process; if this has happened and the design is broken, re-wax before dipping it into the next dye bath.

CRACKLED EFFECTS

When the waxing and dye baths are completed, it must be decided, before the wax is removed, if the design shows to its best advantage as it is or if it needs the softening or toning of color which may be obtained through crackling. By the introduction of a contrasting color over the finished batik, in a cobwebby crackled pattern, lovely effects are gained that give additional charm to the finished piece. If crackling is desired, work as follows: Pin the material to the frame again. Melt the wax, mixing it in equal parts with paraffin to make it suited for crackling. Taking a wide brush, apply the wax just made (or the so-called batik wax), over the entire material and immerse it in cold water, not only to harden the wax but to make it brittle, both of which are decided aids in the process of crackling.

Often crackling is desired over the entire material, without regard to the design, which then becomes a part of the crackle; or the design section of the material may be preferred as it is, against a crackled background. The result of either plan is attractive, according to the effect considered most appropriate for the piece that is being developed. Therefore, after solving these problems, crush the waxed material in the hands gently, allowing pieces of the wax to fall upon a newspaper which is placed conveniently on the floor.

As a uniformity of pattern is considered most desirable by the majority of craft workers, an even delicacy or heaviness of design may be made by gently crushing the material wherever necessary, between the fingers, until the effect wished for is secured. The wax which has dropped to the newspaper may be conserved for future crackling. The dye is now mixed and the material given a bath of contrasting color, thus completing the crackling.

All sorts of exceedingly attractive fabrics for home decoration may be dyed by the crackling method, and work may be considerably simplified by buying colored silk for the foundation, waxing, crackling, and giving one dye bath instead of the usual two or three. For instance, beautiful curtains for the living-room may be made by purchasing plain old-gold pongee, cutting it in the lengths required for the windows (thus making for ease in handling), waxing, crackling, and then dipping in a pinky-orange dye. After the wax is removed, according to the directions which follow, the curtains are stunning. Other color schemes which may appeal are made by using cerise as the foundation, crackling it with purple; natural colored pongee crackled with red; blue crackled with lavender; gray crackled with a light wash of deep blue or black; and so on. There are numberless color schemes suitable for as many different uses.

Crackled fabrics without designs are very effective. Simply fold the length of the material either in half or in quarters, and, holding both ends of it, quickly run it through melted wax. Open it before the folds have had time to harden, and an even waxing results. Compared with the laborious task of painting the surface with a wide brush, the folding method not only saves time and labor (as the entire length of material passes quickly through the wax), but also makes a much more evenly waxed background possible.

REMOVING THE WAX

There are two methods by which wax may be removed from batik and crackled materials. The first is perhaps the more simple and useful, because the wax is quickly removed by means of gasoline. However, do not forget to use every safeguard, opening windows and doors and having no fire or open flame near by until all the fumes have entirely disappeared. The second method is this: Make a pad of newspapers, selecting only those that have little heavy type, and never the rotogravure section or the ink may be stamped on the material. Laying the material on the pad thus formed, go over it with a fairly hot iron, discarding the papers as they absorb the wax. It will not be possible to remove all the wax by this process, but a certain stiffness which remains may be removed with gasoline.

In order to avoid the clogging of drains and consequent plumbers' bills, acquire the habit of pouring the discarded dye baths and gasoline through a small sieve, as the accumulation of wax when much work is done becomes a real problem.

TIE DYE

There is a peculiar appeal in the craft that makes quick results possible, and for this reason tie dye has enjoyed great popularity. As its name suggests, tie dyeing is the art of obtaining designs by tying various articles or folds of materials in different ways before they are submitted to a number of dye baths. The folded parts which are tied with cord, or those into which articles have been tied, retain the original color of the material under the cords, after the dyeing is completed. Their charm depends upon the unusual designs thus obtained and in a softness and irregularity of color outline where the dyes seep in under the tying cords. These rough designs may be repeated as many times on the material as desired, and it is to the skill of their arrangement and the distribution of harmonious coloring, that the success of the tied and dyed article is due.

When gathered together, the various and sundry articles practical for use in tying always remind one of the treasured contents of a small boy's pockets, and, although there are not many that are actually of the same type, all are equally ridiculous. Among them will be found marbles and buttons of many sizes, shapes, and colors; string, cord, and narrow tape; small pieces of wood; clothes-pins, big and little; an individual salt-cellar of glass, preferably with a star pressed in its base; a tea-pot lid—in fact, almost any old junk that is tieable, and each enthusiast has a new something to add to the list, for her particular pet design.

So queer does the process of tying seem to the uninitiated, that it appears to be work fit only for an imbecile; but in a short time, after dyeing is accomplished and the ties removed, the resulting articles are the envy of the scoffers and jesters.

Exclusive of the wax, the same supplies listed in the beginning of the chapter under the heading of "Batik" may be used for the process of tie dyeing. And, because they are the least expensive of silks, pongees and China silks head the list of practical materials, with the popular crêpe de Chine and georgettes next in choice. Among the cotton fabrics—the old favorites for many kinds of craft work—unbleached muslin comes first, and following closely are the voiles in plain cream and other delicate shades. However, all materials, be they silk or cotton, should be rinsed in clear water so that any artificial dressing will be removed before the work is begun.

GENERAL DIRECTIONS

Each article will present its own problem as to the amount of material necessary, its planning of design, and the appropriate and best method of finishing. The foundations for the illustrations were made as follows: The full width of the material was used for the making of the square tie dye, folded across diagonally to form the square, and cut this size. The triangular scarfs were made by having a square hemstitched and cutting it diagonally, thus forming two scarfs from the one square. Long strips, which vary from a yard and a half to two yards in length, when hemstitched around the outside edges as well in the exact center of the width of the material, will make two scarfs also.

There are several ways of finishing articles of this kind. The most practical are hemstitching (cutting it in the center to make the ever popular picot); rolling the tiniest of hems; or making an equally diminutive fringed edge. When picoting is used as a finish, the hemstitching must be made with all-silk sewing thread, never mercerized cotton, which will take the silk dyes differently and give entirely different colored edges, thus ruining the effect as a whole.

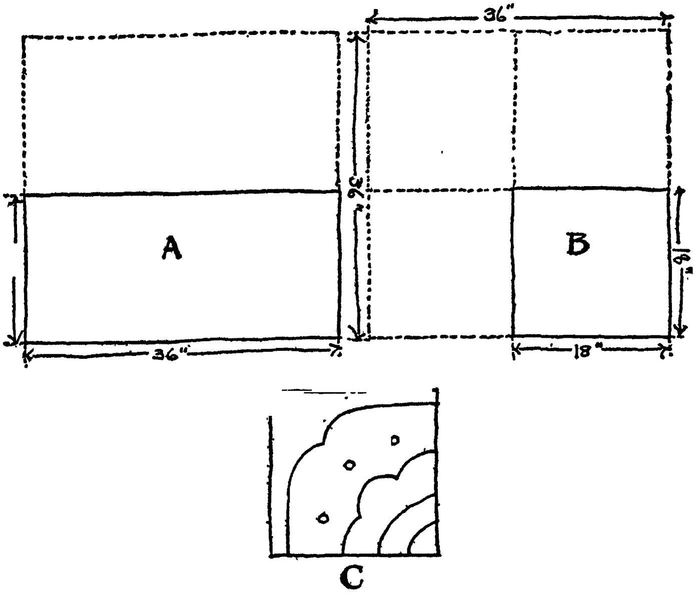


FIGURE 4—FOLDING FOR TIE DYE

For a square design, fold in half (A), then in quarters (B); then plan the design on B, as shown in C.

DESIGNS

There are various ways of making designs in tie dyeing and a few of them are as follows:

Method 1: Tying objects in well-chosen parts of the material so that they form designs.

Method 2: Drawing designs in colored chalk on a folded section of the material, going over the resulting outlines with basting stitches, allowing enough thread so that they may be pulled or gathered together, later wrapping and tying cords over the gathered parts.

Method 3: Cutting a pattern out of paper, of the correct proportion to form an attractive design arrangement, pinning it in position on the folded section of the material, basting around the edge of the paper pattern with heavy thread. Later when all bastings are finished, pull these threads and gatherings together, and with cord wrap and tie over the gathered sections thus formed.

The number of times the design is to be repeated will partly decide the foundation folding of the material. Squares are usually folded in quarters, then basted in position around the outside edges. When making longer articles such as scarfs, fold the material first in half, along its length, then in half across its width, basting the outside edges carefully in position. Or fold the material in half, along its entire length, and then fold it in half, across, holding it in position with basting stitches also.

If designs are to be made by the first method—that of tying things up in the material—one design-repeat is made by tying an object under one thickness of the goods; two repeats necessitate two thicknesses being used; and where four repeats are required, they may be obtained by tying the object under four thicknesses.

Where a pattern or design is formed by means of a number of small repeats grouped around a large central motif, tie the largest object in place first, then the smaller ones on opposite sides of the center, so that an even distribution of color will result when dyeing is completed and the cords removed.

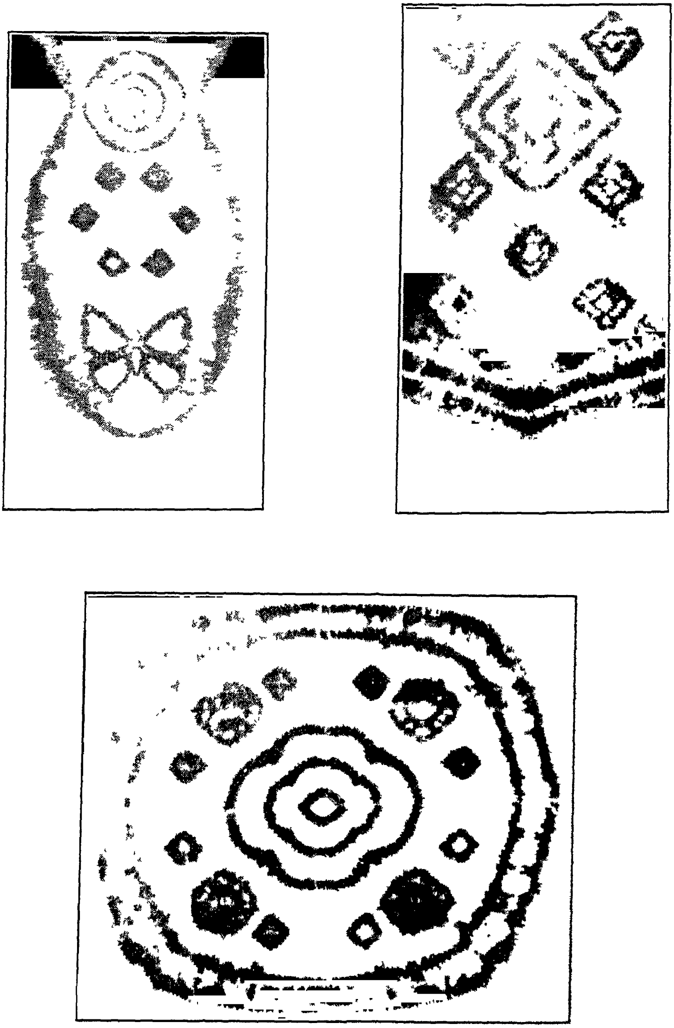
Since the knot in a cord is always awkward to loosen when wet, no other security is necessary than one simple tie. Unbelievable as it may seem, the single overlapping of the cord will hold after it is wet.

DESIGN GUIDES AND FOLDING PLANS

Unless one can easily visualize the resulting pattern of a folded design arrangement, it will be found helpful to cut a piece of paper in the shape of the article that is to be made. Now make the foundation folds so that the necessary number of design-repeats can be placed correctly folding it, let us say, in half, then in quarters. On the folded sections thus made draw the design roughly with pencil, using dots to indicate the placing of the marbles or buttons. Then, after a satisfactory arrangement is secured, trace the design on the remaining quarters, and upon opening the paper you will have the whole design. Such paper plans make excellent guides, not only for preliminary folding but also for the placing of the design, by showing at a glance the necessary number of thicknesses required to make effective patterns.

COLOR AND DYES

The process of mixing the dye is a repetition of the method described early in this chapter, under the heading



BUTTERFLY, DIAMOND, AND SQUARE TIE DYES

Designs for first two drawn, free-hand, directly upon the silk. Square tie dye may be used either as wall hanging or as scarf for personal adornment.

of "Batik," and the foregoing directions with the addition of the suggestions for the making of various color schemes may be followed successfully.

Lavender-Gray Scheme

Bath 1 Lavender made by diluting purple with water.
Bath 2 Green: Dilute green dye, adding blue. Dip parts of design desired deeper in color.
Bath 3 Dip entire piece into Bath 1.
Bath 4 To Bath 2 add a little black, then dip parts of design desired deeper color. Do not allow to remain in bath too long or effect will be muddy.
Bath 5 Dip entire piece int Bath 1, to give necessary grading of color.

Rose Scheme

Bath 1 Rose: To red add a little yellow, diluting with water.
Bath 2 Lavender: Dilute purple with water, or blue and red, dipping center and ends of material.
Bath 3 Green: Dilute well to make a light wash; dip in parts desired deeper color.
Bath 4 Dip into Bath 1
Bath 5 If ends are not deep enough, dip them into green, or Bath 3.
Bath 6 Dip into Bath 1.
Bath 7 If color needs softening, dip into Bath 3 after Bath 6. Ordinarily Bath 6 completes process.

Orange Scheme

Bath 1 Orange: Yellow with a little orange.
Bath 2 Deep orange: To Bath 1 add a little red and dip parts that are to be deepest.
Bath 3 Green (or yellow and blue in correct proportion): Into light shade of green dye dip parts desired deepest, spooning color well under ties.

Bath 4 Lavender: To purple add water, dipping parts desired deepest.
Bath 5 Dip whole piece into Bath 1, to get soft grading of color, dipping back into green if necessary.

Blue-Green Scheme

Bath 1 Blue with a little green added.
Bath 2 Allow ends and center to remain in bath longer or add more color to Bath 1.
Bath 3 Dip ends and center into purple.
Bath 4 Dip into Bath 1 again, spooning color well under ties and repeating till desired shade is obtained.

And so on, with any number of color schemes. To avoid muddy coloring, remember to rinse the material between baths, in clear water of the same temperature as the dye. In order to get as much variation as possible around the design parts of the material and to make the lovely coloring which is such a delightful feature of the tie dye, hold the lighter parts of the goods out of the dye with the left hand while throwing the liquid, by means of a spoon, around the tied parts, meanwhile allowing the parts that are to be darker to remain in the dye. This is called "spooning" and it is possible to obtain the most charming color effects by its use.

Another way interesting depth of coloring is obtained is by "spotting," which is done after dyeing is completed and before the ties are removed. The colors are mixed on a saucer as one would mix water colors, using deeper tones to bring out the charm of design. After the dyes are mixed, they are applied with the length of the brush, instead of its tip, strokes being placed in between cords and wherever they may seem to improve the design. Spotting may possibly be used in the exact center of the large motif, accenting border effects, etc., and relieving monotony of color immensely. After all work is completed, the ties are removed and the material dried and then pressed with a moderately hot iron.

To the venturesome, the process of tying the material after its first dye bath may be alluring, and it often produces delightful results. But, as in all dyeing, it is best to experiment first with colors and dye-pots before attempting such a method. If one has a general knowledge of color harmony, such experimentation will not be necessary, however, and work may be started at once. For instance, make all the ties that you desire to have remain the original color, and then give the material the first bath. Next tie portions of the resulting background with cords, thus preserving its color, and give the second bath. Continue the tying and dyeing process until the desired colors are secured and the whole design completed.

One of the most effective patterns may be made by means of unassuming clothes-pins, and Figure 5 shows a design obtained by combining them with buttons, which are grouped about them. This plan was used in the making of a scarf, but it may be adapted to any article by using a similar foundation fold. Having decided to use one large design, put it at each end of the scarf, measure 10 inches in from its lower edge on the folded center line (as at A in Figure 5-C). Place the clothes-pin at this point, under two thicknesses of the silk, tying around the head of the pin (as at B in Figure 5-B), wrapping it four times around with cord. Allow a half-inch space on the clothes-pin, wrap around twice, and tie as at C; then allow another space, this time 2¼ inches below it, wrapping twice and tying as at D. Another half-inch space is made below D; wrap four times to give the necessary balance, as at E, which completes the large motif.

The smaller repeats are made with buttons of different sizes, which give added interest to the pattern as a whole,

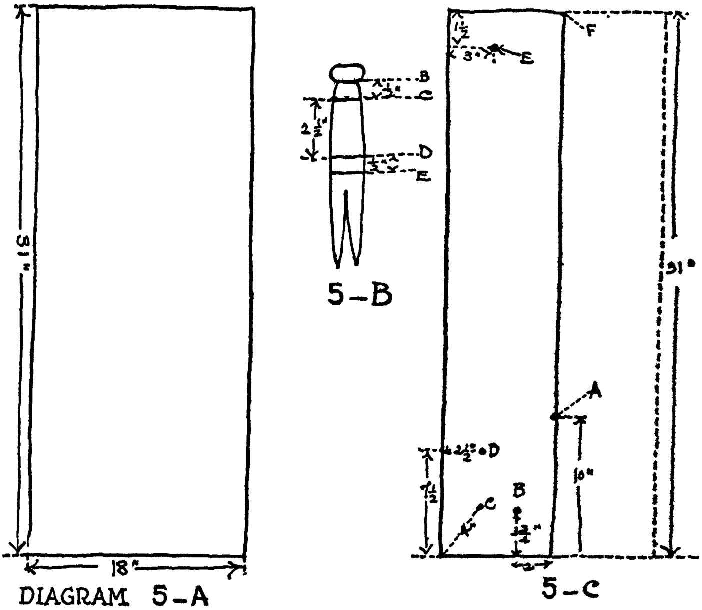


DIAGRAM 5-A

5-B

5-C

FIGURE 5—CLOTHES-PIN DESIGN FOR TIE DYE

Fold the material: first, half the length of the scarf (5-A), then half its width; baste in position around outside edges (5-C). (5-B shows spacing of cord ties on clothes-pin.)

and they are made as follows: Placing the foundation fold as in Figure 5-C, measure 2 inches to the left of the folded center line, and then up from the lower edge of the material 3¾ inches as at B, and tie a button in place under four thicknesses of the silk, thus making four repeats, wrapping four times and tying. Place another button on an imaginary line drawn from the corner of the outside edge of the scarf, measuring 4 inches in toward the center, wrapping four times, and tying as at C, Figure 5-C. Measure from the same outside lower corner of the material 7½ inches on the outer edge of the silk, then in 2½ inches, as at D, inserting another button, wrapping four times and tying, thus completing the tying at each end of the scarf.

The next step will be the placing of color around the center of the length of the scarf, and, although it is not absolutely essential, this is a most charming way to make becoming coloring around the back of the neck. So, as only one repeat is necessary, repeat the making of the clothes-pin motif under one thickness of the silk, in the center of the folded section (F), repeating the spacing and ties so that they correspond to the ones used at each end of the scarf.

The smaller button arrangement will have to be a trifle different, as the problem is not quite the same. Therefore measure 3 inches from the outside of the material and 1½ inches down from the center fold as at E, thus completing the scarf.

Remove the outside bastings or pins which held the folds together during the process of tying and dyeing and proceed with the dye baths according to the "Lavender-Gray Scheme." Before removing the cords, spoon the color well under the ties, to make an attractive variation of coloring, and then spot it with clear purple and turquoise in the 2½-inch square and also at the head, or top, of the clothes-pin. Do not make the spotting color too deep or use too much water in mixing, as it may spread, giving a bleary pattern. Then remove the ties, dry well, press with a mediumly hot iron, and finish the outside edges with a diminutive fringe.

It is not always necessary to tie objects in the material in order to secure charming results, and most effective designs may be made thus (referring now to Figure 6 for confirmation of measurements): Make the foundation folding according to the diagram at the left, folding

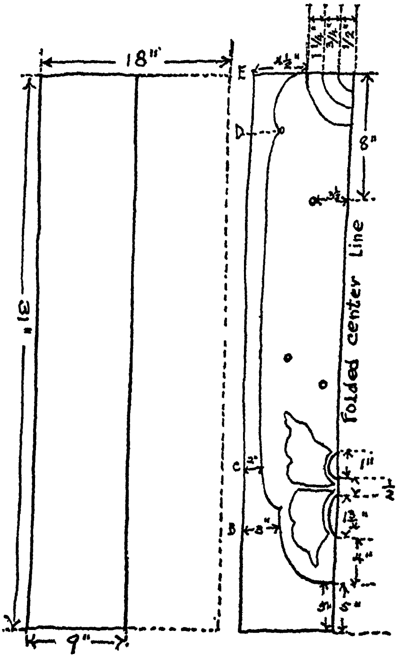


FIGURE 6—BUTTERFLY TIE DYE

Fold material: first, half of its width, throughout its length; then half its length. In drawing in design, see diagram on right.

the width of the material (18 inches) in half, throughout its entire 62-inch length, and then folding again in half, making it now 31 by 9 inches, basting the outside edges in position. The pattern which forms the line of the border may be either cut out of a piece of paper or drawn in free-hand with light-yellow chalk directly on the silk (according to the measurements given at A, B, C, D, and E in the diagram at the right. After obtaining this line, baste in with running stitches made with No. 60 thread, allowing a knotted end to the thread. The inside details are drawn or cut in butterfly-like form and used at each end of the material.

After transferring the pattern to the material, taking care that it is stencil-like in form, baste in all outlines. Next place and then baste the circles at the center of the middle of the scarf, thus giving color at the neck, referring to the diagram for the exact number of inches allowed between circles. Pull each basting up tightly, wrap the remaining thread-ends around the material, going over the gathered sections thus formed, wrapping with string or narrow tape from four to six times. Any hanging ends of either threads or cords must be cut off, or they may cause spots of undesired color across the background.

Under the dots which indicate the placing of the smaller design forms, place buttons of varying sizes on alternating sides of the material, wrapping each one, two or four times around. After the tying is completed, the material is ready for the dye baths and the "Blue-green Scheme" is chosen. Spot the material with soft green and lavender around the outside of the border and spoon the color well in under the restraining tying cords. Such a design may be finished by means of hemstitching, with its resulting picot; or, if the article is of soft china silk, a tiny fringed edge may be used.

A delightful tie dye that will serve as an artistic wall hanging or, made of soft china silk and folded diagonally, becomes the most becoming of scarfs for personal adornment is the square piece illustrated. The necessary foundation folding shown on page 94 (marked A and B), will result in a quarter-section on which the simple design was drawn in light-colored chalk. The dots, which show the placing of the marbles or buttons (whichever are at hand) are tied under the four folds on alternating sides of the material. After basting in the outlines of the design, pull them together, wrapping and tying them with two or four windings of the cord, and give the material a succession of dye baths according to the directions in the "Rose Scheme" on page 97.

Supplies

Wax: Prepared Batik Wax, Milton Bradley Co., Philadelphia, Atlanta, St. Louis. Unrefined beeswax, any paint shop.

Powder Dyes: Commercial Household, Diamond Dyes, any drug store.

Batik Dyes: Bacco Dyes, 438 W. 37th St., New York City. Butterfly Dye Co., Minneapolis.

Liquid Dyes: Waldcraft Batik Dyes, Milton Bradley Co., Philadelphia, Atlanta, St. Louis.

CHAPTER V

ARTISTIC STENCILING IN THE HOME

IN the present vogue for fabrics painted and dyed, the stencil is sometimes overlooked as a means of quick application of design. Artistic stenciling includes good design and lovely coloring combined with a few simple embroidery stitches applied in such a way that they enhance the charm of its pattern without demanding laborious, elaborate detail.

Not only is it practical for the making of delightfully artistic gifts, such as scarfs, bags, frocks and other articles for personal wear but it can also be successfully applied to home decoration. The stencil may be relied upon to play an important part in the decorating of painted furniture, as well as in the making of all kinds of attractive painted fabrics for many rooms in the home. These painted fabrics serve for portières, curtains, chair- and davenport-backs, pillow-top and screen coverings for living-room use; and for bedspreads, dressing-table covers, chair and stool seat-covers, etc. Any of these may give the note of individuality to the decorative scheme of the home, for very little outlay of either time or money.

However, do not overload any room with design when employing the stencil as a means of decorating either fabrics or furniture. Just as it is possible to use too much cretonne or chintz in a room, when the best effect is obtained through their combination with plain materials, so it is with the stencil and its application of colorful designs. Best results will always be gained by combining plain colors with stenciled materials, giving relief by avoiding the overly elaborate use of painted design.

Appropriate designs for stencil-making may be gleaned and adapted from many sources. Historic ornament is always a friend in time of need and lends itself generously to adaptation; Chinese and Japanese prints and embroideries give inspiration for color and design; wall-papers and hand-blocked papers of merit, chintzes and cretonnes—all furnish innumerable ideas and suggestions. Or tracings may be made of designs still to be found on antique dower-chests, mirrors, chairs, and other pieces of furniture of various types. Especially is this true in the restoration of old furniture, where there is nothing more appropriate or quite so delightful as the revival of these charming old designs. Further details of the correct treatment of old furniture, and its application of backgrounds and colorful decorations may be found by referring to Chapter I.

SUITABLE MATERIALS

It is not always the expensive material that gives the most satisfaction; it is surprising what pleasing effects may be secured by using the most humble of backgrounds. Among the inexpensive fabrics are cheese-cloth in cream and in solid colorings; muslins, both dyed and unbleached; sheer voiles in dainty pastel shades; oilcloth and sanitas wall covering; packing and colored burlaps; Russian crash, and monk's-cloth. Then there are the more costly art linens, arras cloth, and theatrical gauze, the latter two being procurable in natural colors as well as in two-tone shaded effects. The most elaborate schemes of decorating include pongee and rajah, in natural or plain colors, casement cloth, satin, crêpe de Chine, georgette and chiffon, taffeta, velvet and velveteen—any of which will make a lovely background for the stencil design.

EQUIPMENT

Among the necessary supplies for stenciling are thumbtacks and ordinary pins; graphite or carbon paper; white blotters (never use colored ones), newspapers, stencil paper, a stencil knife (or an ordinary penknife may be used instead); a palette (or an old plate may be substituted); a piece of glass on which to cut the pattern; a quarter of a yard of the cheapest grade of outing flannel; stencil brushes, both large and small (one for each color for best results); an unbleached muslin table covering. Oil paints are best to use for the application of color to fabrics, and they may be made permanent and washable by using the prepared stencil medium which your dealer can supply. If it is not possible to purchase the medium for the thinning and setting of color, the following formula may be mixed by your druggist and will be found practical for block printing as well.

MORDANT FOR STENCILING AND BLOCK PRINTING

1 pint turpentine, best quality.
1 ounce acetic acid.
1 ounce wintergreen or substitute for it.

Although the easiest results in stenciling are secured through the use of the mordant as a mixing medium, it is not always possible to have this on hand, so it is well to know that charming and durable results may be obtained by using a very little turpentine as a substitute. If the latter is used, however, remember that the stenciled material will require a process of setting of color before laundering is attempted.

Oil colors: The primary colors of red, blue, and yellow will be sufficient for the mixing of a few shades and colors required for making one or two articles, but for a larger output it is advisable to have a number of ready-mixed paints that will expedite work. The following tube oil colors are suggested as a practical set, and may be used in many kinds of craft work other than stenciling, thus reducing the initial cost:

zinc yellow
chrome yellow
yellow ochre
emerald green
chrome green No. 2
viridian
orange vermilion
crimson lake
rose madder
magenta
burnt sienna
raw umber
mauve
cobalt blue
new blue
Antwerp blue
Cremnitz white
lampblack

Stencil paper may be home-made or purchased from any artists'-supply shop treated and ready for the transferring of design and final cutting. If the paper is to be made, buy heavy manilla or detail paper, treating it with boiled linseed-oil and rubbing the oil well into the pores on both sides of the paper. Allow it to stand overnight between rubbings, which must be repeated until the paper becomes tough and durable.

Brushes: Select brushes made especially for stencil work, one for each color. If the same brush is used for several colors, it may retain a portion of the last color through careless, hasty cleansing, causing muddy results.

The chief characteristic of the stencil brush is that it is round, with a flat end instead of the usual pointed one. Keep a supply of large and small brushes on hand, including, for the more delicate painting, several ordinary oil-paint brushes and buying the kind that have short flat bristles. If the bristles prove too long, they should be cut off to a good working length. To prevent either type from spreading when in use, bind each one tightly to within an eighth of an inch of its tip, with narrow adhesive tape.

STENCIL PATTERNS

It is characteristic of stencil patterns that the various parts of the design are separated by portions of the background, which are in turn held together with small ties, as in Figure 7. So when planning the pattern, first draw the design upon a piece of heavy paper, then make an-

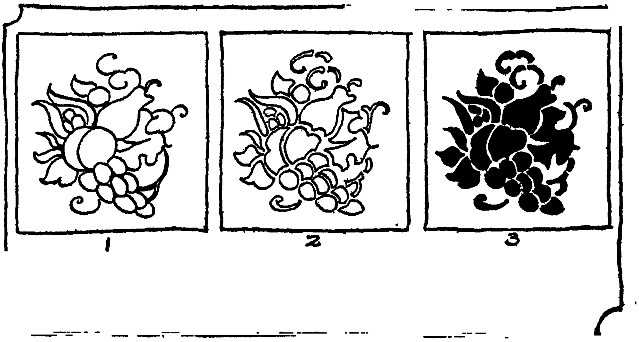


FIGURE 7

(1) Design drawing. (2) Same, showing straps and ties. (3) Cut ready for use.

other drawing which will retain the forms, yet be separated by background straps of even spacing. If the pattern were to be cut now, the design would fall apart, leaving only the outline minus its inside details. But by connecting these different portions of the design with small background ties you form the stencil pattern, which becomes a practical working design as in Figure 7 (2). It is important however, that these ties shall follow the rhythm or swing of the design; take care that they never make awkward divisions but appear a harmonious part of the whole arrangement. After completing the pattern, test its practicability by filling in, with ink, crayon, or water color, the parts that are to be cut out. If the parts are connected and do not seem to fall apart, the design is satisfactory and ready for use.

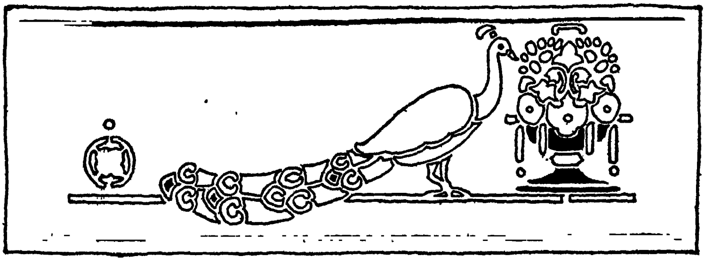


FIGURE 8

Peacock and medallion design.

CUTTING STENCIL PATTERNS

The design is now traced on in the following way: Cut a piece of stencil paper the necessary size for the design, making certain that it has square edges, as the latter are used as working guides. Place it on a table or drawing board and over it lay the design just completed, centering it and then fastening it in position with thumb-tacks. Now slip a piece of graphite or carbon paper, with its color side down, under the design, then trace all outlines with a hard lead pencil. When the design is completely transferred, remove the thumb-tacks.

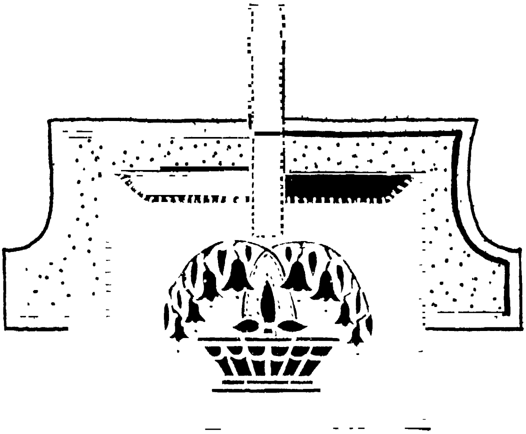


FIGURE 9

Bathing-suit bag of black oilcloth lined with robin's-egg blue.

Cutting: As glass forms the best cutting surface, place a piece on a table and over it the traced design. Successful stencil-cutting depends largely upon one's ability to hold the knife firmly in a vertical position; to swing the pattern with the left hand while working with the right, especially on all curved lines; and to use enough pressure on the knife to assure smooth, clean-cut lines.

A special effort should be made to avoid the common fault of cutting a beveled line, which is caused by failure to hold the knife in a vertical position. There will be less danger of breaking the ties of the stencil if the smaller parts of the design (such as the centers of flowers, leaves, fine detail, etc.) are cut first, and the larger parts left until last. If such details are extremely small and become difficult problems in cutting, a round ticket punch may be used successfully, instead of a knife.

Mending stencil patterns: When a portion of the pattern breaks, it is not so great a tragedy as it appears at first glance, for the break can be easily mended with adhesive tape. Turn the stencil wrong side up on a flat surface and fit the broken parts in their correct position. Over these lay adhesive tape, allowing it to extend well beyond the broken places or joinings, and then press it firmly upon the pattern. Now turn the pattern right side up, cut off the adhesive tape with manicure or embroidery scissors, close to the original outline, and the mended stencil, if handled carefully, will stand considerable wear. The life of a stencil pattern may be prolonged by the application of one or two coats of white shellac on both sides of the paper.

GENERAL DIRECTIONS

Before the actual process of stenciling is begun, there is a certain amount of preliminary work to be done. While a firm working foundation is not absolutely essential in stenciling, it is wise to use every helpful measure. Therefore, place a pad of newspapers on a table, cutting them the same size as the table-top. Over them stretch an unbleached muslin table-cover taut, turning in the corners squarely and thumb-tacking in position under the table-top. Over the firm foundation or pad thus formed, place one or two large white blotters.

Press the material itself with a medium-hot iron, so that any creases or wrinkles will be removed, then fold it in half along its width, creasing it with back of the thumb-nail to form a light working guide on which the design may be easily centered. Stretch the fabric over the blotters, fastening it in position, with ordinary pins, to the unbleached muslin covering, then center the design over the creased guide line, fastening it in place with thumb-tacks or pins.

COLOR

In fabric-painting, color should be thinned with a very little turpentine, then mixed with the mordant. Its right consistency may be determined by trying it on the material that is being used as the working foundation. If the colors are too thin, they will spread under the separating straps and ties of the stencil, and if too thick they will give an undesirable "painty" appearance. To be correct, they should be applied with an almost dry brush, and pounced or patted into the material until they seem to become part of its weave. As the exact quality of the paint is important, it is advisable to try colors on sample pieces of the material, thus determining their right consistency. Keep in mind the fact that "artistic stenciling" is *never* painty.

As one sometimes has difficulty in matching colors, mix enough of each one for the entire undertaking; make a mound of each on the palette. Colors are used directly from pads instead of from the palette, and these pads are made of a cheap grade of outing flannel cut into three-inch strips and folded, four times. Make a pad for each color and transfer the color mounds from your palette to the pads. Any excessive amount of oil or mordant will be absorbed by the flannel, before the paint is applied, and the chance of unsightly rings of spreading medium around the painting will be in a great measure avoided. As another preventive measure, use an extra strip of flannel for a paint-rag, wiping off the brush after renewing the mixing medium or after the cleansing of the brush preparatory to its further use.

When applying paint, hold the brush vertically. Begin in the center of each open design-spot, patting the paint into the weave of the material and working toward the outer edges. If the brush is held at an angle, the paint will probably extend under the separating straps and ties of the pattern, ruining the material. Disastrous results are possible, also, when too generous an amount of contrasting color is added in the process of color-mixing. Therefore go slowly at first, adding more of the main color. Take as an instance the mixing of turquoise, where the main color would be new blue: add a small quantity of emerald green (or the contrasting color), increasing the amount until the desired tone is secured.

SUGGESTION FOR THE MIXING OF COLORS

In the following list of colors the first one given in each case is the main color. Those that follow are the contrasting colors, and should be added a little at a time until the correct shade results.

No. 1 *Yellow:* Zinc yellow, a little crimson lake. Add Cremnitz or flake white if necessary, to get right consistency.

No. 2 *Orange:* To No. 1 add a little orange vermilion.
No. 3 *Deep orange:* To No. 2 add more orange vermilion, and yellow if necessary.
No. 4 *Tan:* Yellow ochre and a little mauve and white.
No. 5 *Blue:* New blue and white.
No. 6 *Turquoise:* To No. 5 add emerald green and white.
No. 7 *Peacock blue:* To No. 6 add more green and blue.
No. 8 *Lavender:* Mauve and Cremnitz white.
No. 9 *Purple:* To No. 8 add more mauve.
No. 10 *Light green:* Emerald green and white.
No. 11 *Blue-green:* To No. 10 add new blue or Antwerp blue.
No. 12 *Dark green:* To No. 11 add a little mauve.
No. 13 *Rose:* Rose madder or crimson lake, a touch of zinc yellow and white.
No. 14 *Deep rose:* Add more of color chosen for main color of No. 13.
No. 15 *Lavender-rose:* To No. 8 add magenta and white.
No. 16 *Gray:* White added to black. May be made warm with touch of yellow; cool, by introduction of blue.

When the painting is finished, remove first the thumbtacks and then the pattern, using the utmost care to avoid smearing the material. Before the pattern is used for the next application of paint, it must be carefully wiped off on both sides. If this is neglected, your material may become spotted by the color which remains on the pattern from a former painting. As the blotters under the material become wet with absorbed paint, they must be changed between repeats of the design whenever necessary. When thin fabrics are stenciled, a large proportion of the paint, naturally, is absorbed by the blotters. It will readily be understood that fabrics will be ruined if placed over these wet sections, and that the blotters will, therefore, have to be renewed quite often.

SETTING OF COLOR

One of the advantages in using a stencil mordant is that it is not necessary to put the material through a special process of color-setting. However, the mordant may not always be at hand, and when this is the case, as we have said before, turpentine may be used instead, but before laundering is attempted the color must be set.

There are two methods recommended for the setting of color: The first is to dampen the material on its wrong side and press over the stenciled or painted parts with a medium-hot iron. The second method is to steam the material as one would materials with nap. A hot flat-iron is placed bottom side up in a small pan and a dampened cloth laid over it. While the steam is rising from the wet cloth, lightly and quickly run the wrong side of the stenciled work over it. When the cloth becomes dry, dampen it again and place it over the iron, repeating the process on every part of the design until the work of color-setting is completed.

In washing stenciled articles, always use a good grade of laundry soap flakes, choosing only those kinds recommended for the laundering of delicate fabrics, and then following the directions given on the outside of the package.

Many practical as well as charming articles may be stenciled by other methods than that of oil colors. It is possible to obtain beautiful effects with dyes, bronze powders (in gold and silver), and even water colors, by thickening them with a small amount of mucilage. But colors applied by such methods are neither washable nor permanent, so there is always this great disadvantage to be considered.

CRAYON STENCILING

Among the methods by which color may be applied to fabrics is the interesting one of stenciling with crayons instead of paints. For this method of color application purchase only a good grade of wax crayon, in both large and small sizes. Since color effects are obtained by the application of one color over another, it will not be necessary to invest in a great many different shades. For instance, yellow may be applied evenly over a foundation of blue to obtain green; red over yellow will give orange; blue over red will make purple; and so on with many colors, shades, and tints.

The materials recommended as suitable backgrounds for ordinary stenciling are also practical for crayon stenciling, but the most effective results of all are gained through the use of the thinner fabrics such as voiles and scrims of close weave, china silks, pongees, and georgettes, the last three being the most effective. The preliminary work of stencil-cutting, and its placing on the material are the same as in the foregoing methods, but the application of color will of course differ. The crayons—selected according to the color needed for each particular color-spot—should be pointed and used to draw around the openings of the design. Remove the stencil pattern, filling in the remaining part of the design so that a solid color results, repeating the process in each open space until the whole design is developed in color. If in the process of working, small particles of crayon chip or shred, be careful to shake them off the material before attempting to set the color. If allowed to remain, they will become dark, streaky patches which, although not very evident at first, will appear all too clearly when the color-setting is completed.

After the crayon design work is finished, the material must be put through a process of color-setting that will make it practical for the many future tubbings that may be in store for it. Turn it wrong side out, lay in on an ironing-board or any flat surface, and then apply a medium-hot iron over the crayoned sections. Place the iron carefully on the crayoned design, and never push it. It should be as carefully lifted off and placed on the next colored section, and so on until all parts of the design have been treated. Sliding or pushing the iron will melt the wax and smear the clearness of the design outline, and thus ruin your material. If the iron is very hot, protect the fabric beneath a piece of old muslin.

An entertaining way to make designs for crayon stenciling is to fold a piece of paper and, taking a pair of scissors, cut out a design on the folded section. When the paper is opened out, interesting elementary designs result, which, when shellacked on both sides, form durable and practical stencil patterns. By the use of these elementary patterns many attractive articles in crayon stenciling may be made. The method is simple enough for work with little children, where quick results are particularly desirable, both as to pattern-making and color application.

STENCILING PLUS STITCHERY

An appealing change from plain stenciling is a combination of stenciling and simple embroidery stitches which give pleasing additional brightness and variety to the work without in the least concealing the foundation painting. Naturally, the painting must be entirely dry, and while it is preferable to set the color before attempting to embroider it, the setting may be left until after the embroidery is completed. So, deciding which parts of the design should be emphasized by embroidery, use the most simple stitches in contrasting mercerized cottons or wools. The most practical and also the most effective stitches for such embroidery are darning or running, blanket, and lazy-daisy stitches. French knots also may be used. Any of these, worked in bright contrasting colors will enhance the charm of the pattern, as well as give the note that distinguishes artistic stenciling from the ordinary kinds.

Do not spoil the effectiveness of the design by embroidering the whole pattern. Any one can embroider a whole pattern, but it takes skill to place successfully occasional harmonious stitchery. By its use parts of the design will be emphasized and certain lines of color brought into prominence, creating unusual and delightfully artistic effects.

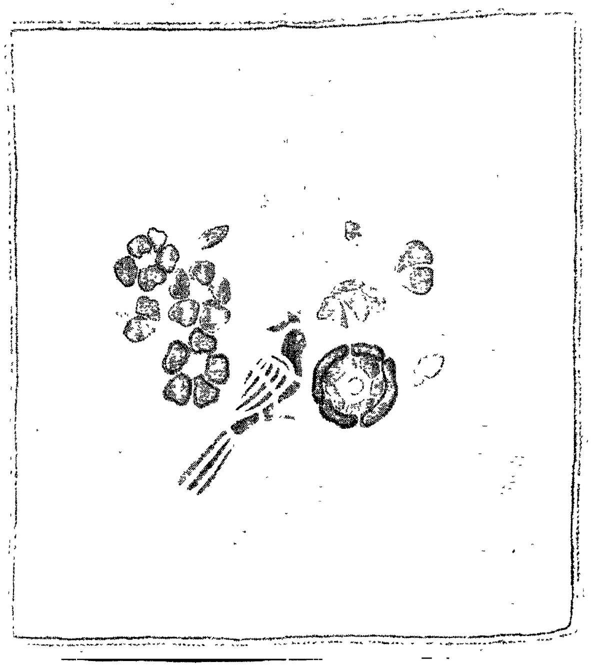
Merely a line of running stitches worked around the center of the largest flower of the design will add much, while another contrasting color note may be introduced with a line of the same kind of stitches worked around one or more of the smaller design-spots. Sometimes a second color may be needed around the larger flower, worked close to the first one in harmonizing but contrasting shade and bringing the design out. Or these center color lines in the largest flower may be further strengthened with lazy-daisy stitches, while the smaller flowers surrounding it may have additional color given them by centers of French knots.

The placing of the embroidery will be determined, in the large flowers especially, by the divisions of the separating straps of the design. In the smaller flowers the knots may be made in their exact center, over the paint. By experimentation the placing of the embroidery and the best color treatment may be determined, so that each design shall be as individual as possible. The success of the work will depend upon the choosing of harmonious contrasting colors that will increase the effectiveness of the painted foundation, and also conform to the line of its design.

CURTAINS

One of the most charming bits of artistic stenciling I have ever made was a set of cottage curtains. Because the mordant was not near by, turpentine was used as the mixing medium. The fabric chosen for the curtains was the sheerest of apricot voiles and the stenciling was applied in the loveliest of soft, light peacock blues, with the centers of the design in dull old gold. As the design selected was a delightful small pattern of peasant adaptation, I decided to use it border-fashion down one side and also at the bottom of each curtain, planning two curtains for each window, of the full width of the material. Curtains should never be skimpy, and graceful, soft lines result from a generous fullness of material.

After the painting was finished, I decided to introduce a line of turquoise wool on each side of the stenciled design, finishing the square corners of the border thus formed about six inches in from the hem at the bottom of the curtains. These inclosing wool lines were made in the same fashion as the lines of color pulled through



STENCILED PILLOW

A design adapted from a bit of lovely antique brocade owned by the University of Pennsylvania Museum in Philadelphia.

the weave of handkerchief linen. First I pulled two threads of the voile across the curtain as well as along its length, cutting the threads where they met in the corner. The threads were not pulled through the space between the color line and the hem, or through the hem, but were cut where the two lines met. As the threads of the material were quite strong, the Iceland wool was attached to the third, or next, thread of the weave, and pulled through until it reached the square corner at the bottom of the curtain. Looking into the future and anticipating frequent tubbings, I allowed about three or four inches at the end of each wool line, so that any shrinkage might be taken care of, tacking the folded extra wool at the top or side of the finished curtain.

Sometimes the thread of the material will not be strong enough to stand the strain of the pulling in of wool, and then it saves time to tie to it a sewing-silk thread, to which the wool is in turn tied and by means of which it may be pulled into place.

The process of pulling in of threads was repeated until the stenciled design was inclosed on each side by a line of turquoise wool, and then another wool thread was introduced close to the inch hem which finished the curtains.

As the chief charm of the design lay in its simplicity of line, there seemed little need of ornamentation, and I decided to use embroidery sparingly. Around the oval which formed the center of the conventional flower form, I worked a line of orange running stitches, and in its very center a turquoise lazy-daisy stitch from the stem inward. The large oval just above it I inclosed in blue-lavender running stitches, with another oval line in pale yellow above that, thus completing the stitchery. All of the embroidery touches, while simple and very quickly done, gave the much needed contrast of coloring, as well as the artistic individual touch that spells success in home decorating. Best of all, the curtains stood the test of numerous tubbings over a period of several seasons. But before they were laundered they were put through a process of color-setting without which they might not have been either so successful or so practical.

In craft work the actual outlay of money is of secondary consideration to a real appreciation of the lovely accessories which are an essential part of good decoration. One has only to analyze many beautiful rooms to realize how dependent they are upon the delightful color and charming notes of individuality that are contributed by hand-made accessories. Many of these accessories that are in the high-priced class can be duplicated at less expense by the clever person.

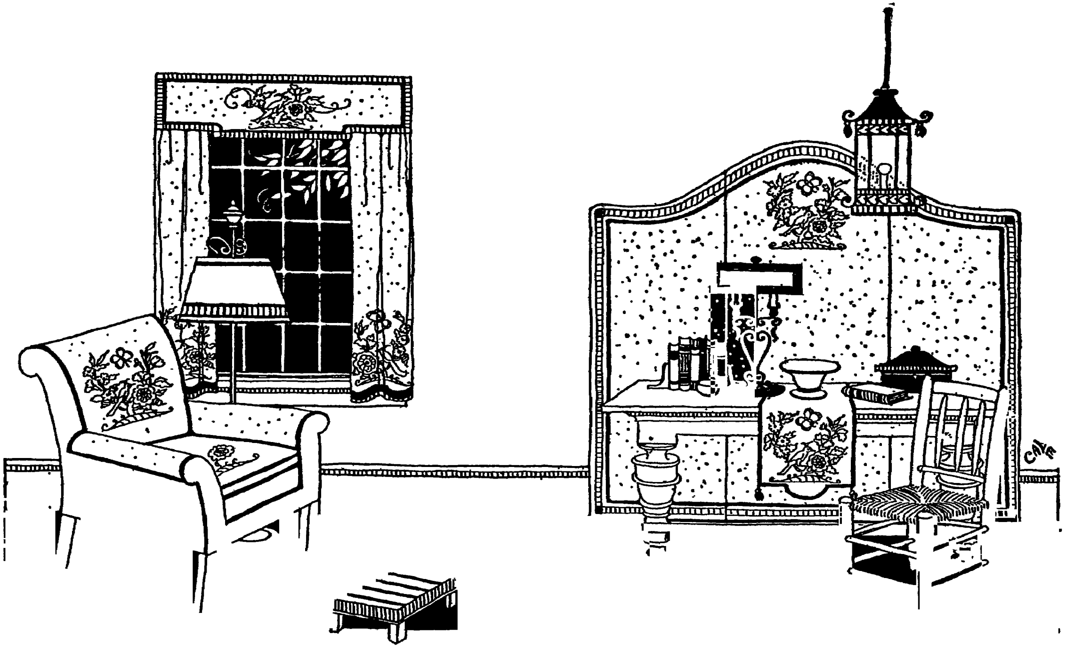
Consider these accessories for a moment: stenciled designs on either furniture or fabrics; the lamp shade of merit, proudly achieved with oil colors, paper, and a wire frame; wall hangings in batik or wood-block printing, developed in inexpensive material so as to suggest a color scheme for the room; hooked, braided, or crocheted rugs. All of these may produce results for which a professional decorator would charge many times the initial outlay in time and material. So let artistic stenciling be one means of obtaining inexpensive decorations, thus adding to the home, in the shortest time, color in fabrics and gay painted furniture.

BIRD AND FLOWER DESIGN

Although the trend of fashion and of decorating is toward modernistic design and color, the pendulum swings backward for the moment, as it always will, to the historic designs which have given inspiration for generations. Among those that have stood the test of time is a lovely Persian brocade, fashioned some three hundred years ago, a bit of which hangs in the University of Pennsylvania Museum in Philadelphia. It is of wonderful workmanship and mellowed coloring, in the soft shades of salmon pink, old rose, and delicate green, brown, and old gold. A crested bird is perched among the branches of flowers and a butterfly hovers above the petals. All is shown against a drab taupe background.

It was from this lovely old brocade a stencil design was adapted, and although it was painted upon a background considerably lighter in tone than that of the original, much of the same coloring was used. After the painting was dry, the design was outlined, in fine chain stitch, with wool of a darker tone of the same color used for each design-spot. The illustration shows a number of places this idea may be used to advantage in home decoration for furniture, runner, chair-back, etc. It is never wise to apply the same design to very many articles in one room. If the furniture is to be plain, the stenciled hangings and chair-back may be used to advantage; or the design may be applied merely to a single piece, such as a pillow-top or a runner, and become an effective part of the living-room scheme.

If the design is to be used on the coverings of chair and davenport, taupe-colored rep will make an excellent foundation for the stenciling and embroidery. While this material is charming for pillow-tops and portières, it must not be chosen for the curtains or runners. For the latter, select a softer material such as Shanghai pongee,



A small piece of lovely Persian brocade suggested the design and color for this living-room set. Its adaptation to a number of pieces is shown, but one piece may be used successfully in a room.

casement cloth, silk poplin, or wool crêpe in which there is a large percentage of silk. It is often possible to add to the effectiveness of the pattern by selecting a taupe material through which runs a glint of gold or some unobtrusive contrasting color that becomes an indispensable part of the weave.

As to the application of the attractive coloring, the flowers were painted in pale and deep shades of salmon pink, being outlined with a darker shade of each color spot. The bird was in varying tones of yellow and outlined with dull brown, while the butterfly shaded from yellow to old blue, green, and a touch of lavender. Lavender and blue outlined the inside sections and details, and around the whole a row of light-green, fine chain stitch was worked. The leaves and branches of the design were painted in light and dark greens (blue-greens instead of the yellowish tones) and outlined with green or brown, wherever those colors were used. The foreground was in yellow-green at the top, shading to dark blue-green at its square front edge, and all of these were outlined with light blue-green.

The design shown in the illustration of the room was also chosen for the making of the pillow-top, and its coloring and embroidery were developed in the same shades of paints and wools. After the painting was completed and the pillow-top was made to fit an eighteen-inch pillow, a border of fine chain stitching of Iceland wool was embroidered over the finished edge. Six rows were made in all, worked very close together to form a band about an inch wide, and arranged as follows: Beginning with the deep blue-green or peacock of the design, a line was worked around the entire outside edge of the pillow. Next to it, second in line, was a row of light blue-green. The third row was made of old dull blue. The fourth was of deep salmon pink. The fifth row was of lavender. And, last of all, a row of light salmon pink completed the delightfully colorful border.

ARTISTS' MATERIALS

F. Weber and Company, Philadelphia, Baltimore, St. Louis.

Quaker City Art Supply Company, Tenth and Walnut Streets, Philadelphia.

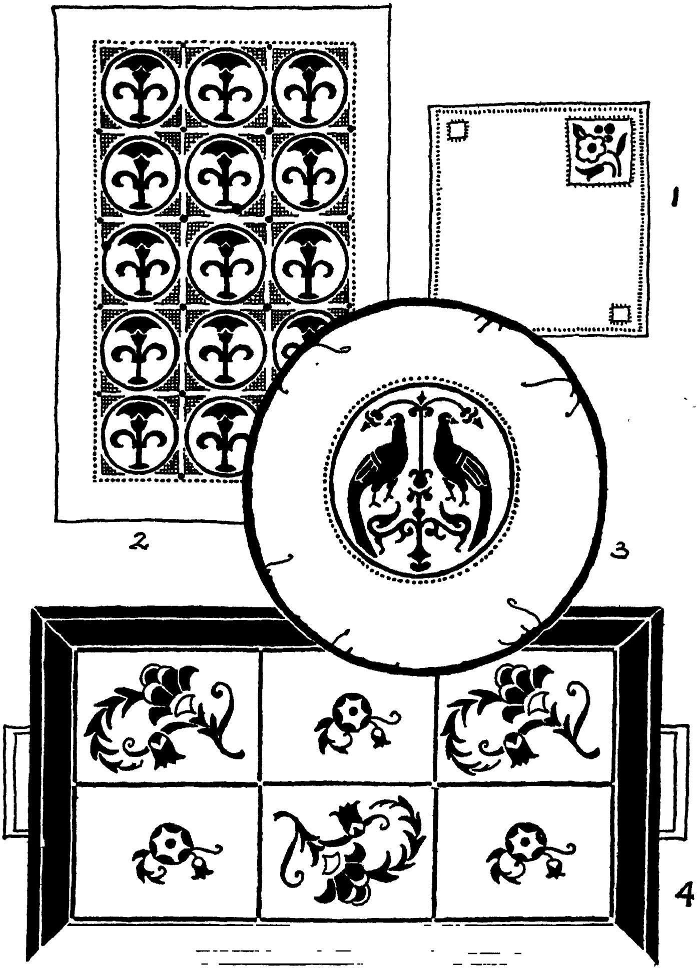
CHAPTER VI

Block Printing and Its Modern Application

AN interesting craft that has come down to us from ancient times is that of printing on textiles, which according to eminent authorities on the subject, antedated by several centuries even the printing of books. Block printing, as the name implies, is the primitive process of hand printing by means of a simple design cut on a block of wood. It may be used for printing on paper, either pictures or designs, and also for applying colorful patterns to materials.

The student craft worker who is interested in block printing will find awaiting her a wealth of inspiration, both as to design and color, in the study of ancient and modern textiles of various countries. These date from medieval days to the present, and are included in the collections of most of the large museums, both here and abroad.

Many charming effects in modern decorations are possible through the use of hand-blocked fabrics, which with their interesting variation of lovely soft coloring, characteristic of this craft alone, add the distinctive note to the home. In most craft work, simple designs are the most effective, and in this, block printing is no exception to the rule, for elaborate designs, requiring the cutting of two or three blocks, are not necessary in order to



WOOD-BLOCK PRINTING

(1) Handkerchief. (2) Table Mat. (3) Round Pillow Top. (4) Tray.

gain pleasing results. Indeed, upon examination of the ancient fabrics (from which come most of our inspirations for present-day block printing) it will be found that some of the finest examples of printed patterns are merely the repetition of a simple design executed in one beautiful color.

Most block printing requires a separate block for the printing of each color, and the design is developed step by step, with the application of the various colors in succession, until the pattern is completed. Since at the beginning this may appear a laborious process, it is encouraging to know that there are less complicated ways of obtaining equally satisfactory effects. One modern method possible with the cutting of but one block instead of the usual two or three, introduces contrasting color with embroidery stitches instead of printing, and has filled the need for quick execution with pleasing results. After mastering this simple method the student craft worker may attempt more elaborate designs, which require more skilful use of tools and more efficient coloring and printing.

BLOCKS FOR PRINTING

For making the so-called "blocks," select the finest-grained pear or cherry wood or linoleum, and have it cut the size required for the design. The best blocks are made of wood, but they demand much skill in the cutting of the design, and so linoleum has been resorted to as less difficult but equally practical. In purchasing the latter, choose the heavier variety called "Battleship Linoleum," as it is about half an inch in thickness and is considered the most practical working background for ordinary purposes, although the thinner grades may be used.

Mounting blocks: As a rule, unless working with exceptionally heavy linoleum, you will find handling the thinner grades easier if you mount them on wood. After deciding upon the size of the design, have a piece of linoleum and a block of wood three quarters of an inch thick cut exactly the same size, and before tracing and cutting the design on the linoleum, fasten it to the wood with glue or liquid cement.

EQUIPMENT

Besides the blocks it will be necessary to have the following: Chinese-white water color; liquid cement, glue, or mucilage; a hard lead pencil; thumb-tacks; ordinary pins; a whetstone; a wooden mallet; sandpaper; a liberal supply of newspapers; soft paint-rags and an unbleached muslin table-cover.

Palette and palette knife: It is not necessary to invest in an artist's palette, as a china plate or a square piece of glass will serve for one.

Printers' rolls made of soft rubber with a handle may be purchased at any printers' supply shop.

Brushes: Color may be applied with the brushes instead of the printers' roll, and flat oil-paint brushes are recommended from a half-inch to about three quarters of an inch or an inch in width.

Tools: While it is desirable to have a set of wood-block printing tools, any of the following may be substituted with good results: a penknife or a Sloyd knife, a small gouge, and chisels (engravers' tools) or chip-carving tools.

Suitable materials: Block printing is most effective on thin materials, preferably those having an even weave, such as georgette crêpe, flat crêpe, pongee. Stunning effects are obtained with pile fabrics such as velvets, velveteens, mohairs, etc.

Oil colors: The following list is recommended:

- new blue
- Antwerp blue
- mauve
- flake white
- zinc yellow
- orange vermilion
- crimson lake
- rose madder
- magenta
- emerald green
- chrome green
- raw umber
- black

Mordant for setting colors: This is the same as the stenciling formula. (See Chapter V.)

PREPARATION

It is advisable to work on a well-padded table. On the table place a number of newspapers, enough to make a fairly thick pad, and run a hot iron over them, to remove all wrinkles and ridges. Next cut them the same size as the table-top and over them stretch the unbleached muslin table-cover, pinning it securely to the under side of the table with thumb-tacks. So that any excess color may be absorbed in the process of printing, a large white blotter is placed over the pad just made.

If the material that is to be printed has any dressing or sizing in its make-up, it should be washed in clear lukewarm water, dried, and pressed with a hot iron, thus assuring smooth printing. It is now stretched taut over the blotters and fastened to the unbleached muslin covering, with ordinary pins.

PLAN FOR PLACING THE DESIGN

When the design is to be repeated a number of times, as in all-over or diaper patterns, it is advisable to make a partial plan on cardboard which may be used as a key and working guide. Take a piece of thin cardboard or heavy tough paper and on it mark the size of the block, repeating until four are traced. In order that the outer edges of the resulting square may be true, test them with a forty-five degree angle and then draw light pencil lines to separate the square into its four block-repeats. Turning the block so that the wooden part is uppermost, draw

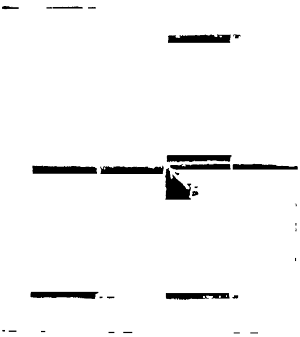


FIGURE 10—ALL-OVER DESIGN PLAN

a perpendicular line in heavy lead pencil in the exact center of the design, and on the back of the block. Now using this perpendicular as a guide, place it over the pattern, making a pencil mark at top and bottom of each block division and also one in the center of the whole square as at B in Figure 10. Cut out the upper left-hand square or block division entirely, and then pierce each of the pencil marks with a darning needle or an awl. These perforations should be made large enough to permit the head of an ordinary pin to slip through easily.

Place over the material the guide thus formed, inserting the pins through the holes, adding one at each corner also. When the guide is removed, the remaining upright pins will form an accurate plan for the placing of the block. The cut-out square or block will form a key for the correct planning of the next group of block-repeats, and it will be necessary only to adjust the cut-out section over a printed square and then repeat the plan arrangement with pins as before.

In arranging a border-repeat, the problem will be slightly different from the all-over design guide, and

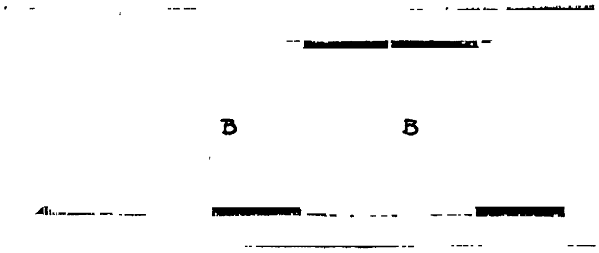


FIGURE 11—BORDER DESIGN PLAN

should be planned as follows: Using cardboard as before, on it place three repeats of the block in border effect, drawing them in lead pencil carefully and cutting off the first repeat diagonally. Again using the lead-pencil perpendicular which is on the back of the block, mark in pencil at top and bottom of each block division, and also between the blocks as at B in Figure 11.

The diagonal cut of the first division will be used as the key for the correct placing of the next design-repeats. However, there are other problems besides the planning of all-over patterns, and one of these is that in many cases it will be necessary to reverse the cutting design so that the printing will give the desired arrangement.

As all prints are the reverse of the cutting plan, make sure that there is no decided right and wrong to the pattern. If, as so often happens in figure work, the person depicted is drawn using his right hand, in the cutting pattern he must use the left hand instead of the right, so that the printed design (which is the reverse of the cutting one) will be correct. For instance, a shepherd should have his crook in his left hand in the cutting pattern, so that when printed he will carry it in his right hand. In order that the design shall be in its correct position, make a tracing of the original drawing, turn it over so that it is the reverse of the first plan, then place it on the block and trace in this position. If the design is a bilateral or a geometric arrangement, such problems will not have to be considered.

TRANSFERRING THE DESIGN TO THE BLOCK

In order to remove any unevenness on the surface of the linoleum, sandpaper the block until it is quite smooth, then, to remove any grease that may be on its surface, apply a coat of Chinese white, thus avoiding trouble when the design is transferred. The design pattern and also a piece of carbon should be cut the same size as the block; then, placing the design over the block, with the carbon face down under it, go over all outlines of the design with a hard lead pencil or knitting needle.

CUTTING OF BLOCK

When the design has been accurately transferred to the block, the latter is ready for the cutting. To avoid the possibility of wrong cutting, fill in the parts that are to be cut out, planning them with crayon or water color on the original drawing. For instance, if the *design* is to be in relief and therefore printed in color, the background will be cut away and will remain the color of the paper, as in Figure 12. On the other hand, if the *background* is to be printed in color, it will be in relief and the design will be cut away, remaining the color of the paper, as in Figure 13.

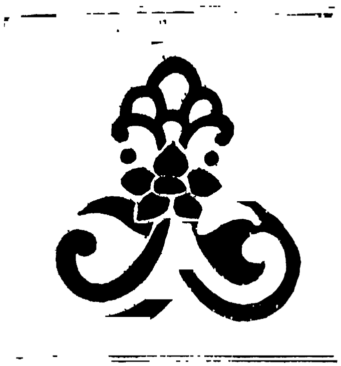


FIGURE 12

If the design is to be in relief and therefore printed in color, the background will be cut away and remain the color of the paper.

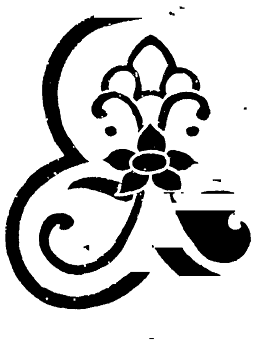


FIGURE 13

If the background is to be printed, it will be in relief; the design will be cut away and remain the color of the paper.

Having planned the cutting, even to its minutest details, on the paper design, keep it plainly in view, where it may be referred to from time to time as the work progresses. Now, using a sharp knife, run in the outlines of the design. A few simple rules that can be observed are as follows:

A If ordinary care is exercised, a penknife may be used in place of the block-printing knife. As a precaution, however, bind the handle and part of the blade firmly with adhesive tape so that it cannot bend inward when in use.

B Hold the knife, when cutting, in such a position that the cutting edge of the blade is slanting *away* from the design. Now cut again, holding the knife with its cutting edge so that the final cut line will be directly at right angles to the top surface. Next use the gouges, small chisels, or chip-carving tools to cut away the rest of the background. On curved lines, it will be necessary to make short strokes, removing the knife from the linoleum frequently in order to get a clean-cut line.

C Cut all exacting details first, leaving the background and larger surfaces until last. Make the latter an even level, allowing no raised portions to remain that may catch the paint as the roller passes over the block. If such parts are not chipped away, they will make a printed impression which will spoil the material.

D It is important to keep all tools sharp. And if possible, work *away* from the hand, so that accidents may be avoided.

MIXING AND APPLICATION OF COLOR

There are a number of ways by which colors may be applied to fabrics by use of oil paints, dyes, water-colors, show-card or mat water colors. When using the *oil method,* thin the tube oil colors with a little turpentine and then add the stenciling mordant, which sets the color. (See Chapter V.) *Dyes* are thickened with mucilage and applied with a pad. *Water colors* also require mucilage to thicken the color. *Mat water colors or show-card* colors which are opaque are merely thinned with water.

Bronze powders in gold and silver are mixed with mucilage and are exceedingly effective, their only disadvantage being that they are not washable. However, stunning results are made by printing with silver or gold on gun-metal, black, dark blue, or royal purple, especially if materials with nap are used as the background.

Oil color method: Squeeze some of the tube oil color upon a palette, using the mordant as a mixing medium. Do not forget to remove any dressing or sizing in the material (excepting goods with nap), rinsing it in lukewarm water and pressing it carefully afterward with an iron. This is important and should be done before application of the color.

It will be found that different fabrics will take color in as many ways as there are fabrics, so it is always advisable to experiment on samples reserved for the purpose. Colors should never be "painty," nor should they be thin enough to spread, and so that time shall not be wasted through the exacting process of color-matching, always mix enough of each color for the printing of the entire design. After securing the desired shade, spread a strip of color evenly on the palette, of the same width as the roller, and through it quickly and lightly run the roller. Then in like manner run the roller over the raised portions of the design on the block, making an even application of the paint. Now, having the block covered with even color, make certain that no part of the background has been allowed to remain high enough so that it can be inadvertently printed. If this has happened, quickly wipe off the excess paint with a clean rag. Before the block is used again, remove any offending raised parts of the background, with a small gouge or knife.

The block is now placed face, or color side, down on the material between the pins which act as guides not only for the placing of the block but also for the correct repetition of the design. Holding the block firmly in this position, taking care that it does not slip, tap all parts of it with strokes of equal force, using the wooden mallet for this purpose. If the print is not satisfactory, wipe off the block, renew the paint, and repeat the process until a pleasing result is achieved.

It is characteristic of this craft that all parts of the design will not print alike or be of even strength of coloring, and therein lies the secret of its charm. Evenly printed textiles can easily be produced by machinery, but the hand-blocked one has a delightful gradation of coloring and workmanship that always distinguishes the hand-made article. However, this irregularity must not be exaggerated or failure is likely to result instead of the artistic effect that is so much desired.

In all crafts it is a wise precaution to experiment with the mixing of color, and in this case its application on samples by means of the roller, brush, or pad, before the final printing, is advised. In this way the possibility of ruining the material through inexperience will be avoided, and after a satisfactory print has been made several times in succession, actual work may be started with confidence that the outcome will be as desired.

Although color application by means of a roller is preferable from the standpoint of time and labor-saving, it is possible to get good results by merely patting the paint on to the block with a flat oil-paint brush. The advantage of this method is that two colors can be used on the same block and printed with a single impression, which is impossible with either the roller or the pad method. It is recommended that a separate brush be used for each color, to avoid the muddy look too often given by carelessly cleaned brushes.

The colors are mixed in the same way as in the other methods, then applied to the raised portions of the design with the flat side of the brush, never the pointed end. Pat the paint across the design, or so that no brush strokes will be visible, or any raised lines of joining color. All of this should be quickly and carefully done before the block is placed on the material. When two colors are to be used on the block at one time, wipe off any overlapping color which has accidentally extended beyond its proper limits. After removing any excess paint, pat in the contrasting color correctly over the parts reserved for each one, and print in the same way as in the foregoing method.

Dyes or water colors: When these are used, they must be thickened with a small amount of mucilage and should be applied with a pad. The latter may be made of felt, cheese-cloth, or blotting-paper. If cheese-cloth is used, cut fifteen or sixteen thicknesses; if blotting-paper, six or eight thicknesses of the heavy variety will be sufficient. Apply your color to the pad, and try it on a sample of the material so that its right consistency can be determined.

CARE OF BLOCKS

Before the blocks are laid aside for future use, the paint must be carefully wiped off with a turpentine cloth. If any remains, it may be removed with soap and water; do not, however, allow the block to become submerged or to remain in the water even for a few minutes, as it may warp or the linoleum separate from the wood.

PEG OR STICK PRINTING

All children love to work with paints and dyes and it is the exceptional child who cannot get a thrill out of playing with pegs. In fact, it is not only children who enjoy peg printing; it also appeals to grown-ups as a means of applying simple designs to papers and textiles.

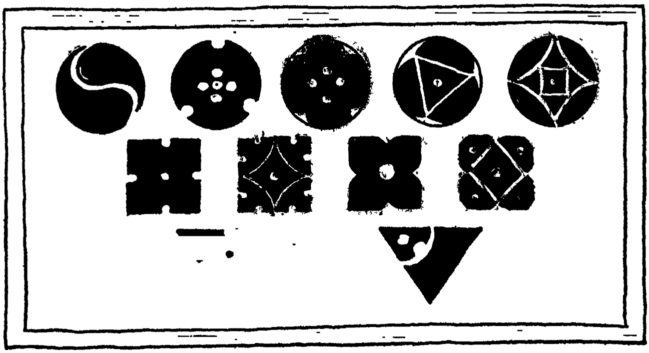


FIGURE 14

Interesting designs may be made with pegs.

A peg- or stick-printing set consists of pans of concentrated dye in the primary colors—red, blue, and yellow—and short pegs in a variety of shapes, such as squares, circles, triangles, etc. Many interesting designs may be made by the combination of these forms, and also by the use of such household "junk" as empty spools, corks of various sizes, and match-sticks, round, square and oblong. Going a step farther in the development of this craft, the plain surfaces of the pegs and blocks may become the backgrounds for simple designs made by cutting lines with a penknife, or jabbing a hole here and there with a nail.

The additional equipment is easy to obtain—a penknife, nails in different sizes, and a hammer. With a few strokes of the hammer the nails may be made to supply the needed inside detail, thus making an interesting flower form of the block. Or by scratching or cutting the block with a penknife (see Figure 14), you may achieve as speedily a Japanese design. The illustrations suggest various patterns and interesting designs one may get by combining with the flower forms impressions made with the end of a match-stick. It is remarkable what fascinating border effects and all-over patterns may be developed through the repetition of such simple forms. (Figure 15.)

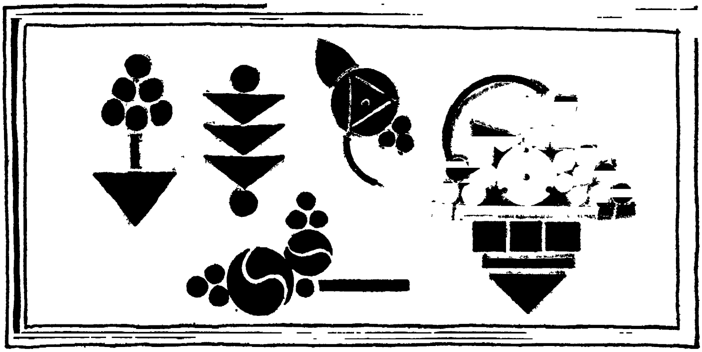


FIGURE 15

While all-over patterns are perhaps the most simple form of effective peg patterns, designs may be made by grouping together pegs of various sizes.

MAKING A PEG DESIGN

The square peg with its interesting flower-like form has charming possibilities for the printing of all-over patterns on either paper of textiles. To make such a design, decide upon a foundation which may be made of a square, triangle, or circle, and on it mark the necessary divisions. A simple and effective form is achieved in the following manner: First make a pencil dot in the center of each side of the square peg and another in the exact center of the block. Then selecting a fairly good-sized nail, place it over each dot on the outside edge of the block and strike it with a hammer. To make the inside detail, strike the nail in like manner over the center pencil dot, and the plain peg or miniature block will thus be transformed into a block capable of printing flower-like forms.

Other designs may be developed in this entertaining and practical way. Later, many attractive articles may be printed with these elementary patterns—among them luncheon sets of jade green or orange gingham through which a line of white acts as the working guide; bridge-table sets; scarfs of georgette with handkerchiefs to match, printed in dainty coloring; and on paper, printed gift-box coverings, handkerchief cases, telephone directory and guest-book covers, and so on endlessly.

In any printing it is important to have a plan of the repetition of the block, in order to get a general idea of the whole design. In using sticks and pegs, it is easier to work over squared paper, which may be purchased at any artists' supply shop. The half-inch squares are adapted to the small pegs of the set, while the larger spools and cork foundation blocks of course demand a larger square.

If the material is not transparent, prepare the squared paper for a working guide thus: Deciding upon the size necessary for the blocks, first plan the repetition of the design—that is, whether it is to be used in each square, in alternating ones, or in groups, with some squares left in between for the background. Now, placing the paper with its design plan over a few newspapers, with an awl or a large darning needle prick the corner of each square that is to be used. The perforations should be large enough to allow the head of an ordinary pin to slip through easily. After completing the perforated pattern, insert pins in the openings, and lift the pattern off, leaving the pins, which, standing upright, form an accurate working guide for the placing and repetition of the block. This is necessary only where the material has no woven guiding line to act as a plan for the printing.

If the material is transparent, the squares may be traced from the bought paper or they may be drawn directly upon a clean white blotter. After completing the squares, place the blotter under the material, thus making a practical working guide which also absorbs any excess color.

COLOR AND PEGS

After the design has been carefully planned as to its repetition of motifs and the material stretched over a blotter so that any excess dye shall be absorbed in the printing process, work may be started with the dyes. In each of the tiny pans of the "set" will be found a piece of felt which is saturated with concentrated dye. If the moisture has evaporated from the pans and the felt is rather dry, restore each piece to working condition by merely pouring a little water in each pan. One can make a pad out of a piece of felt, pouring some of the concentrated batik or household dye over it.

Now press the pegs into the pad, allowing them to absorb as much dye as possible the first time they are used. Determine the right consistency of the color and its proper application, by trying the impressions on a sample of the material. If the color runs, probably too much water or dye has been added to the pan, and the excess amount should be poured out.

Many colors may be made from the three primary colors which form the usual peg-printing set. For instance: If *orange* is desired, the peg is first dipped into yellow and then into red; if *green* is needed, dip the peg into blue and then into yellow; while for *purple* dip first into red and then into blue. And, of course, the dyes may be used with charming results just as they come from the pans. In order that the color may be kept clear and the pans clean, brush off frequently with clean water, especially when changing from one color to another.

As in other craft work, effective patterns may be made by combining plain color with the designed blocks, and a delightful arrangement is secured by using a square flower form in every other foundation square and a tiny round block, which is made with a match-stick, in the alternating plain squares. The flower peg might be developed pleasingly in lavender, with the smaller peg applied in turquoise or cerise. While interesting all-over patterns are perhaps the simplest to make, pretty designs may be secured by grouping the pegs of various sizes together. (See Figure 15, page 141.)

The basket arrangement was made with a number of variously shaped pegs, the flower forms grouped with the plain ones. If elaborately shaped leaves are to be part of the design, they may be made by cutting the design on part of a broom handle or a slice of wooden curtain rod. Having once tried the fascinating art of peg printing, you will be amazed to find how many interesting designs may be worked out by this primitive means of printing elementary forms on materials.

POTATO PRINTING

However effective the pegs and sticks may be as printing forms, there is an equally entertaining and practical means of applying simple designs to textiles. Cut a raw potato straight across, making a level surface, then on this potato block carve a simple design, following the directions given for making linoleum blocks. Dyes or water colors may be applied from a pad. The greatest drawback of this method is that, while the potato as a printing-block has various advantages, it cannot be preserved, even in water, for more than a day or two.

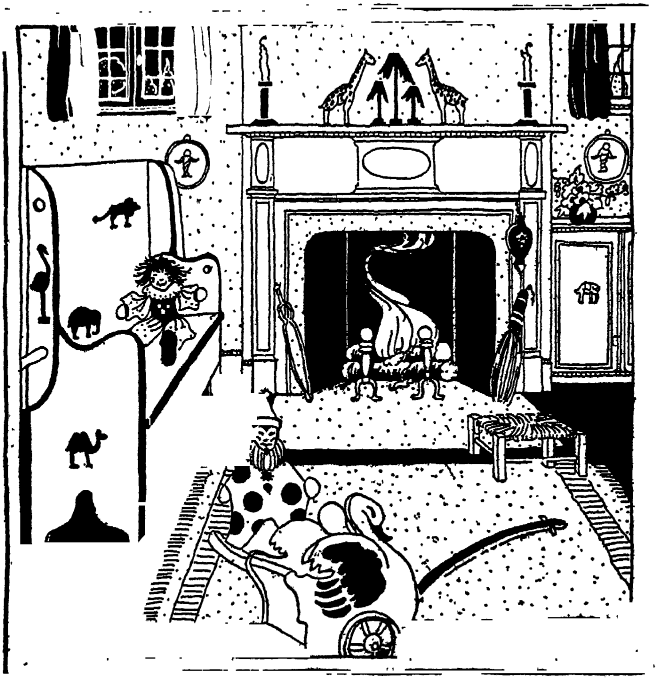
CHAPTER VII

Simple Toys and How To Make Them

TOYS have always been as fascinating to adults as they are to children, and the cartoon showing the Christmas toys being appropriated by the fond relatives while the children look wistfully on, is not without its foundation. During the Christmas season, a glance around the toy department of any of the large stores makes one realize that the grown-ups are having as much of a thrill as the youngsters themselves.

Not only is the modern toy clever and ingenious but it also reflects the fun the designer, the craftsman, or the manufacturer has had in the process of its construction, and which all unconsciously he has expressed in the finished toy. So, whether you are young enough to enjoy making simple toys for others or old enough to make them for yourself, it matters not: try constructing and painting one, and perhaps, as there is always a demand for the inexpensive, well-finished toy, it may repay you as a profitable venture or hobby.

The illustrations show the mere beginnings of what may be accomplished in toy-craft; a taste of the fun of making the most elementary types which require little or no equipment. For most of the work, the coping-saw was used, and while a jig-saw is a most valuable ac-



A nursery with cut-out animals and trees used over the mantel and on the furniture and the cupboard doors.

cessory in any workshop, especially where many toys are to be made, it is not an absolute necessity.

EQUIPMENT

Besides the coping- or jig-saw the following equipment will be found useful: Quarter-inch basswood, pine, or three-ply veneer wood; small four-inch clamps; round and half-round files; a brad-awl; a brace and bit (3/32 to ½-inch bit; round and flat pliers; cutting pliers;

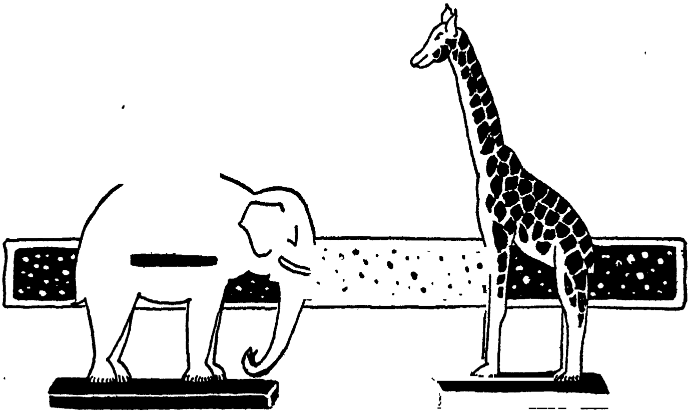
Sloyd knife or penknife; sandpaper (fine and coarse); glue or liquid cement; a hard lead pencil; a small can each of white quick-drying lacquer, white flat enamel, and black enamel; camel's-hair brushes in different sizes.

Tube oil colors: The following list is recommended:

new blue or
Antwerp blue
emerald green
zinc yellow
yellow ochre
scarlet vermilion
crimson lake
mauve
ivory or lampblack
flake or Cremnitz white

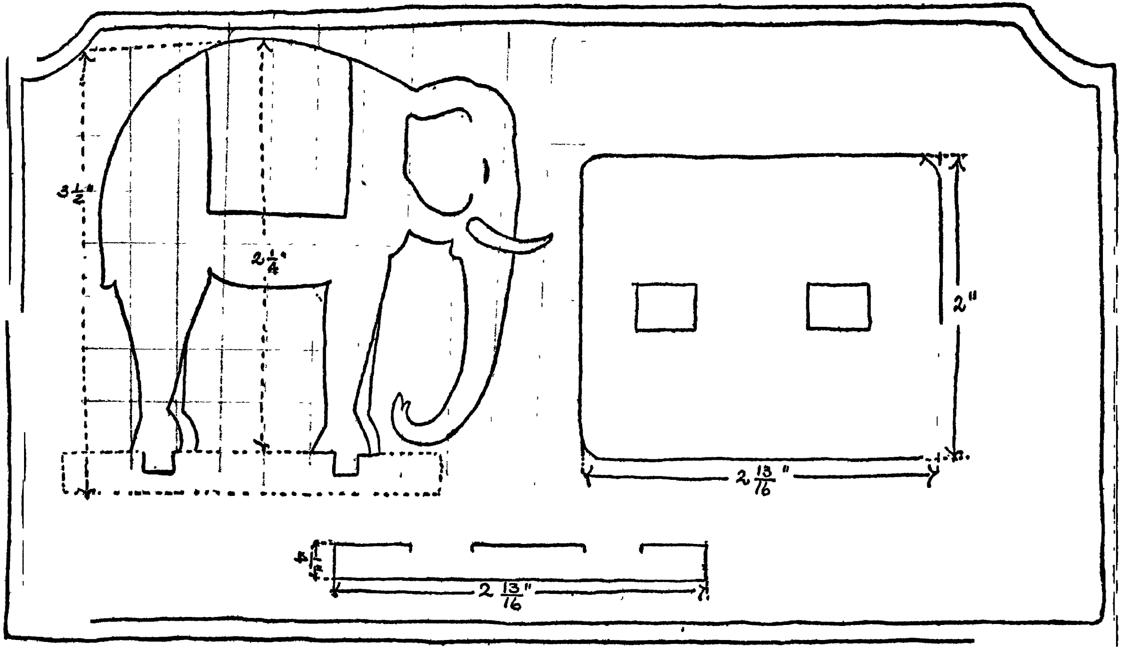
NOAH'S ARK ANIMALS

Select a piece of three-ply veneer wood of a suitable size for the desired animal and place the pattern over the wood with carbon, face or color side down, under it. Using a hard lead pencil or a knitting needle, trace the outlines of the animal on the wood, and cut out with the



SUITABLE FOR A NOAH'S ARK

The most elementary type of toy and a good type for beginners.

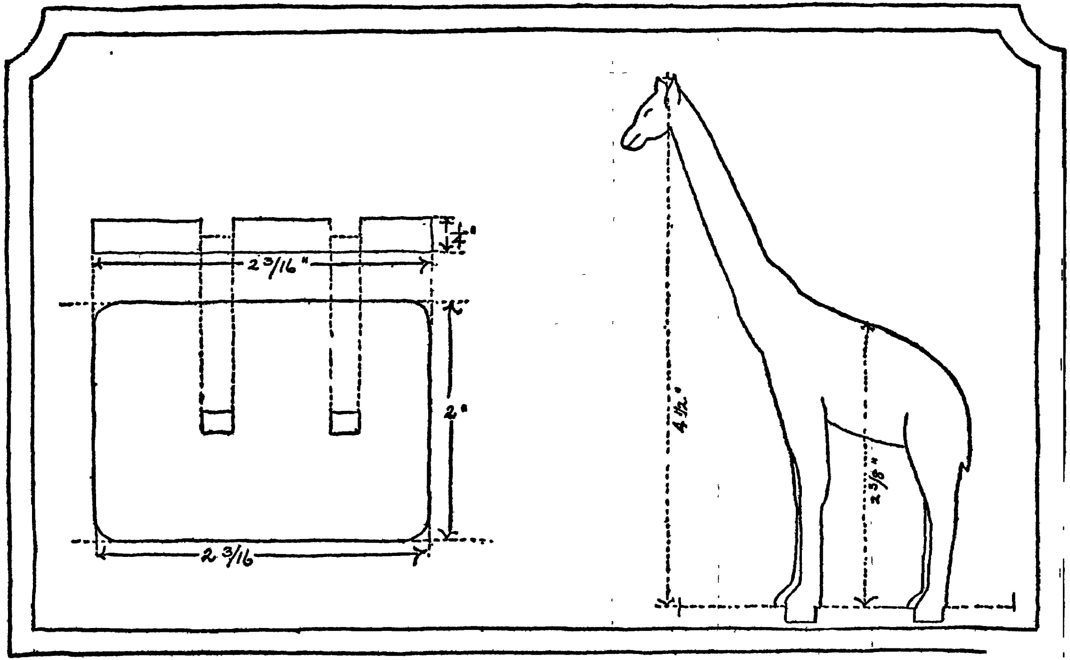


This working drawing may either be photostated or redrawn to its actual size.

coping-saw on the traced drawing. If a pattern is to be used many times and thus see hard wear, it should be mounted on thin cardboard. It is important that characteristic lines of each animal should be traced correctly on the wood, as many times such outlines and details are entirely lost through careless tracing, or the continued use of a poor pattern. So before mounting, cut out the paper drawing of the animals carefully and then mount each one on the thin cardboard. Each drawing is then cut close to the outline of the paper animal, making a stiff, durable tracing guide, which may be used in place of the carbon by merely tracing around its form with a pencil. After transferring the animal on to the wood, by either method, the outline is cut out with a coping-saw, and then each piece is sandpapered until smooth, on both sides of the wood. In making the platforms for the animals, repeat cutting and sandpapering, using the plan necessary for each one and cutting slits in which to insert its feet. When all the pieces are sandpapered, dip a toothpick or a match-stick in glue and insert it into the slits. Into these glued parts now push the stands at the base of each animal, making certain that they are straight, so it will be impossible for them to dry crooked as the glue sets. Then give each one a thin coat of orange shellac to fill in the pores of the wood, and when it is dry, rub it down with sandpaper, thus avoiding chipping of color.

PAINTING OF ANIMALS

Before starting to paint, make provision for the drying of toys by improvising a drying rack. For such a rack you will need a fairly long piece of wood. Drive



This working drawing may either be photostated or redrawn to its actual size.

nails into it in rows about two inches apart. The nails should be long enough to form a rack which will be found helpful, not only for conserving space but in the convenience with which any number of articles may be moved during the process of drying.

Another successful plan is to use air-tight containers, such as mayonnaise and cold-cream jars, for the mixing of detail and background colors, making a practical addition to the craftsman's painting kit. If they are used, it will be unnecessary to invest in a can of each required color, as different enamels may be mixed in the following way: Pour into one of the jars some white enamel and into it squeeze enough tube oil color for the making of the desired shade. Stir the tube color in until it seems a part of the enamel and with a soft camel's-hair brush apply the paint to the toy.

The air-tight containers make it possible to conserve any left-over color, which may be labeled and stored away for future use, thus saving color which would ordinarily be discarded if mixed on the palette. When using tube oil color mixed with enamel, be certain that the former has not settled at the bottom of the jar, especially if it has been set aside for a few hours or days.

Now mix enough color for the foundation of each animal, using gray for the elephant; tan for the giraffe; khaki color for the camel; cream for the duck; white for the polar bear, and green and tan for the palm-trees.

It is advisable to keep the animal flat during the process of painting, never upright, and if the paint has a tendency to drip, wipe the points of accumulated color off quickly, before they have had time to set or harden. After the foundation color of each animal has dried, trace and then paint in all details such as eyes, ears, feet, wings, or any characteristic markings. If one is not skilled in free-hand drawing—a most useful accomplishment at such times as these—the details may be traced in the following way: Place the animal flat on the table, allowing its platform to extend over the table edge, and upon it lay the paper animal drawing, with the carbon in between. After going over all outlines on one side of the animal, repeat on the opposite side and then join these outlines with pencil across the thickness of the wood. If the animals are painted in a flat decorative way, they will be much more effective than if done in the old style of naturalistic painting, and to consider the matter from the selling standpoint, such a treatment will bring more in actual dollars.

As children adore bright sparkling color, do not hesitate to introduce color wherever possible, though the only opportunity in this case will be in the platform for each animal. Choose the scheme that will best harmonize with the color of the animal. For instance, select a vermilion platform for the elephant, which in direct contrast to his grayness will be most effective, and in order to give additional color, paint a royal purple band around the edge of the wood. The duck will look charming on a yellow platform edged with orange, while the giraffe will be stunning on an emerald-green platform edged in black. The camel may look scornfully down at a royal purple platform banded with new blue; the bear may be cheered with a bright orange platform with a surrounding edge of yellow; and, lastly, the ostrich or crane (who can guess what he really is?) will show to good effect on a platform banded with vermilion.

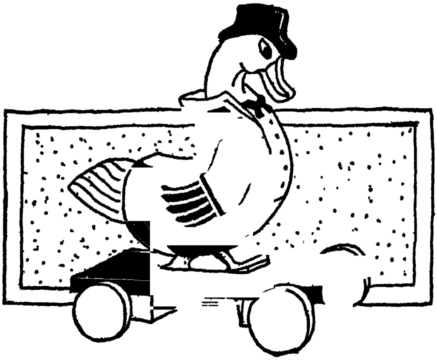
When toys are to undergo hard usage—as most toys are!—it is a wise plan to give them a protective coat of white shellac, thus as far as possible guarding against the chipping of color. For barges or boats or any other toys that are to be put into water, use a spar or waterproof varnish instead of the shellac.

After having made a few of the most elementary toys, you may undertake the more elaborate ones, and the necessary equipment for this is: Basswood, pine, or poplar (½, ⅜, to ⅝ inch), procurable at any lumber-yard; cotter pins, for sale at all hardware stores; small screw-eyes for fastening string to platforms; steel wire for axles (3/16 inch); 2-inch wooden button molds or a length of curtain pole 2 inches in diameter, to be cut into half-inch slices for wheels for platforms.

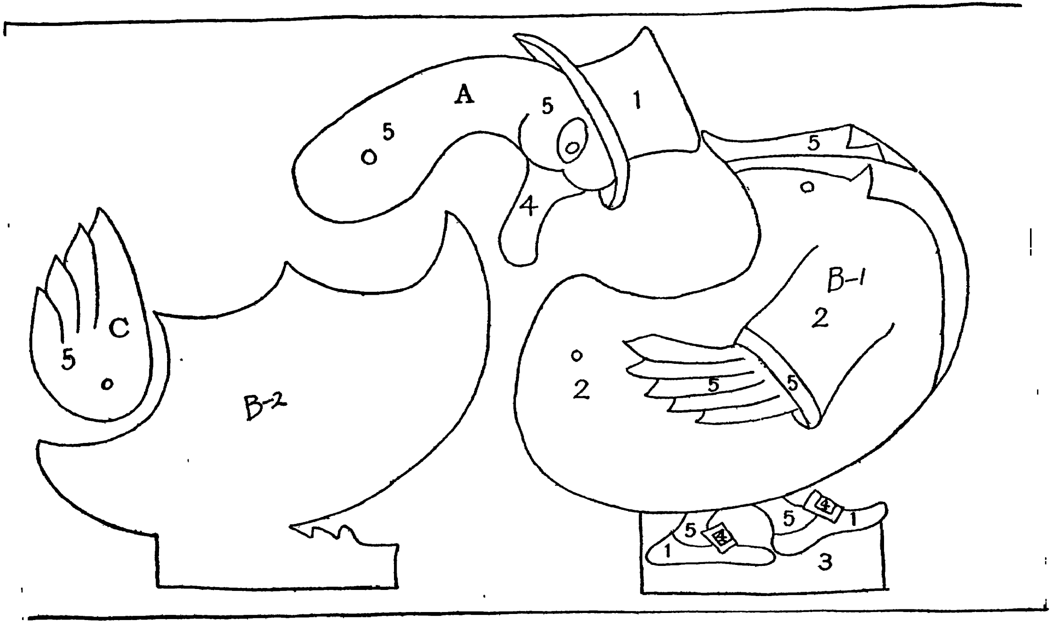
DUCK

Materials: Cut one piece of A; two pieces of B-1 (using ⅝-inch wood); one piece of B-2; one piece of C. (See page 155.)

Trace the design on the wood with carbon paper, following the directions given on page 148 and cut out according to the number of pieces needed for each letter. Carefully sandpaper each piece first, then glue the body pieces together, placing the head and tail pieces in position before boring the holes for the cotter pins. When the duck is

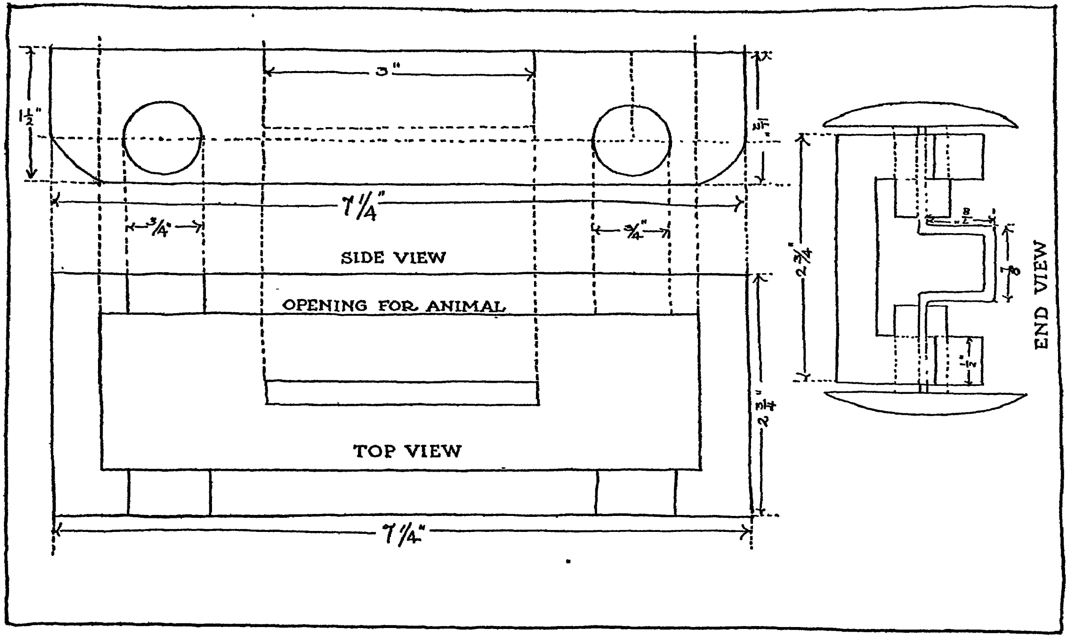


DUCK



WORKING DRAWING FOR DUCK

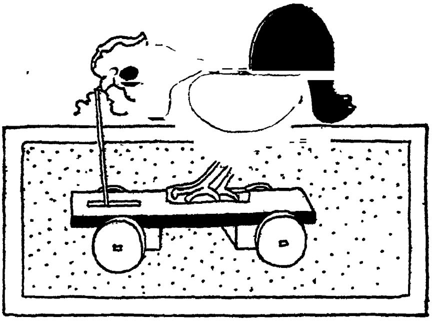
Photostat to twice this size, thus avoiding necessity for redrawing.



WORKING DRAWING FOR DUCK AND ROOSTER

Photostat to twice this size, thus avoiding necessity for redrawing.

completed, place the feet in the open section of the platform and fasten them with brads. For wheels use the two-inch button molds, attaching them with nails or brads to the dowel rods, and the toy is ready for painting.



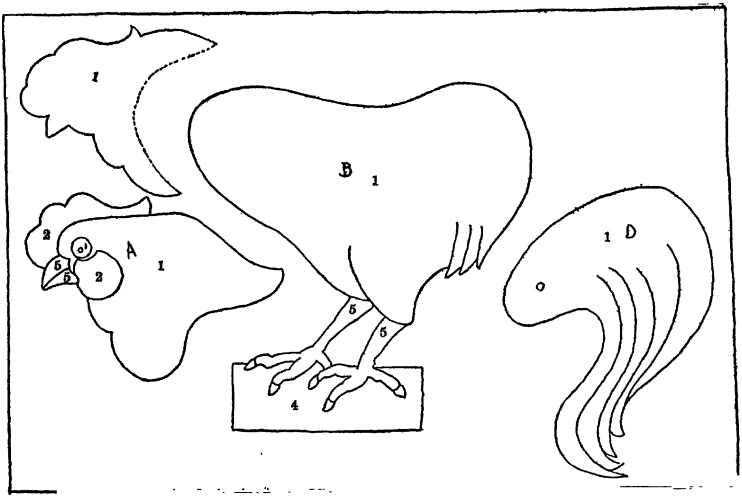
ROOSTER

Color notes: First of all, give the duck a coat of orange shellac to fill in the pores of the wood, then sandpaper both sides of it, to prevent chipping of the color. Next dust the toy off, giving it a priming coat of flat white; and after it has dried, apply the background color. When one is using the quick-drying enamels, the priming coat is not necessary, and two coats of the color may be applied over the sandpapered shellacked surface. Each color has a number which is painted on the toy to correspond to the number on the working drawing.

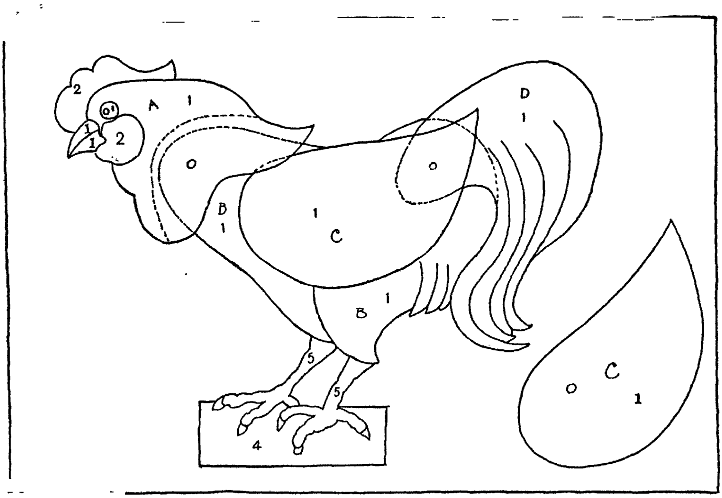
No. 1 *Black:* Ivory black and black enamel.
No. 2 *Blue:* New blue, a little emerald green, and white enamel.
No. 3 *Green:* Emerald green, a little new blue, and white enamel.
No. 4 *Orange:* Vermilion and a little zinc yellow.
No. 5 *White:* Cremnitz white and white enamel.

ROOSTER

Materials: Three pieces of A, for head; one piece of B, for body; two pieces of C, for wings; one piece of D, for tail. (See pages 158 and 159.)



WORKING DRAWING FOR ROOSTER
Photostat or redraw to twice this size.



WORKING DRAWING FOR ROOSTER

Cut two pieces of wood alike for the entire head; then a third piece, cutting only to dotted line (see working drawing), and glue it between the other two pieces. Next glue the wings fast to the sides of the body and after placing the head and tail in position bore holes for the cotter pins, attaching the head and tail with the pins. Fasten a large piece of wire from the bill to the center of the front axle, then cut out the platform, sandpaper, glue, and insert the feet in position. Wheels are made of the two-inch button molds and attached with nails or brads to the dowel rods, and the rooster is ready for painting.

Color notes: Proceed as directed in the color notes given for the duck, then apply colors according to the following table:

No. 1	*Black:*	Ivory or lampblack, adding black enamel.
No. 2	*Red:*	Scarlet vermilion and white enamel.
No. 3	*White:*	Cremnitz white and enamel.
No. 4	*Green:*	Emerald green, zinc yellow, and enamel.
No. 5	*Yellow:*	Zinc yellow, with a little crimson lake.

After painting is completed, give the toys a protecting coat of white shellac to prevent chipping of paint.

DIMINUTIVE FURNITURE

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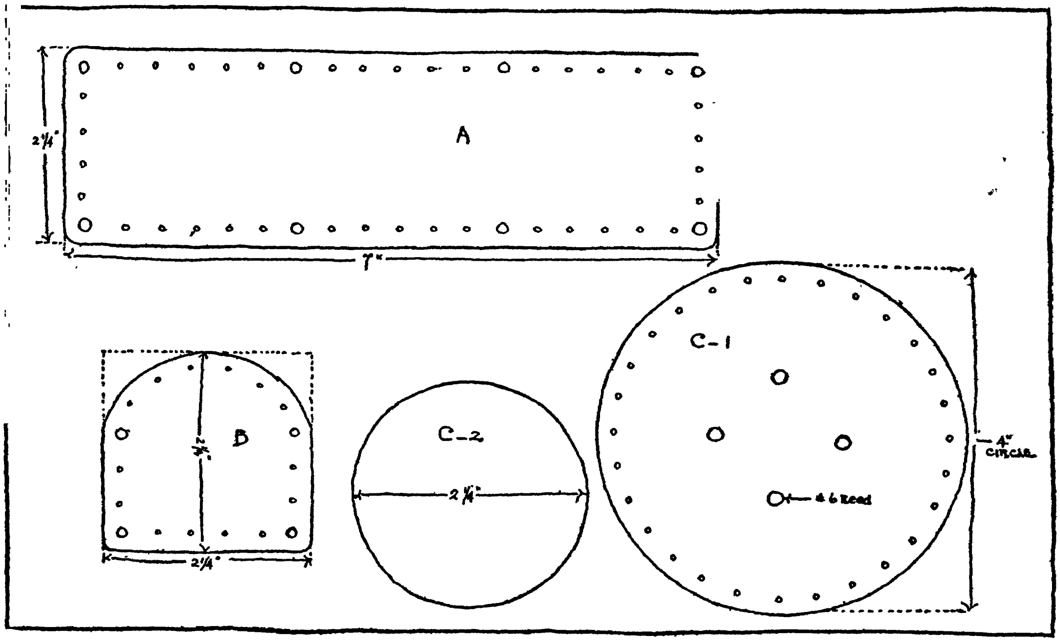
Doll's furniture plays as important a part in the realm of make-believe as do actual toys of wood and other materials, and as there is a demand for wicker furniture, it is included in the making of simple toys. You will enjoy constructing these small wicker chairs and tables, and if you have ever done even the most elementary basket work, you will have no difficulty in following the directions. The wooden foundations may be made either of three-ply veneer wood or from a discarded cigar box, combining either with the finest No. 00 reed.

GENERAL DIRECTIONS

Place the pattern over the wood, with carbon in between, tracing with a hard lead pencil; then cut out on the carbon-traced line with a coping-saw. Round off the corners with sandpaper on both sides of the wood, carefully making holes with a drill or awl through the wood, choosing sizes for the making of holes suitable to the number of reed that is being used. By studying the working plans for the chair and couch you will see that a No. 4 reed is used for the large holes; while the other holes are made just large enough for two pieces of No. 00 reed to go in each hole. In case you have no drill, you may use a small nail instead, first making a hole at each pencil mark and later opening it to the required size with an awl. For painting the furniture you will need a can of white enamel, one tube of oil paint in new blue, and one in emerald green. Pour a small quantity of white enamel into a jelly glass, add to it some new blue and a little emerald green, mixing the colors to harmonize with the cretonne chosen for the upholstery. Then paint the furniture, taking care to rub it into the depressed parts of the weaving, and allow it to dry thoroughly.

WICKER CHAIR

Twenty-four spokes No. 00 reed 9 inches long.
Eight spokes No. 00 reed 2½ inches long.
Fine fine cane.



DIMINUTIVE FURNITURE

(A) Couch. (B) Chair. (C-1) Table-top. (C-2) Table shelf.

Chair base. (B on working drawing.)
Weavers of No. 00 reed.
Small-patterned chintz or calico.

Take two of the 9-inch spokes and insert them through one of the holes in the wooden base. Separate the pair thus formed, curving the right-hand spoke, inserting it in the next hole, adding another 9-inch spoke in the same hole. Repeat, separating the pairs of spokes in the same way, until all of the holes reserved for this size of reed are used.

Adjust these spokes to form the back and sides of the chair, making a curved back and gradually slanting sides.

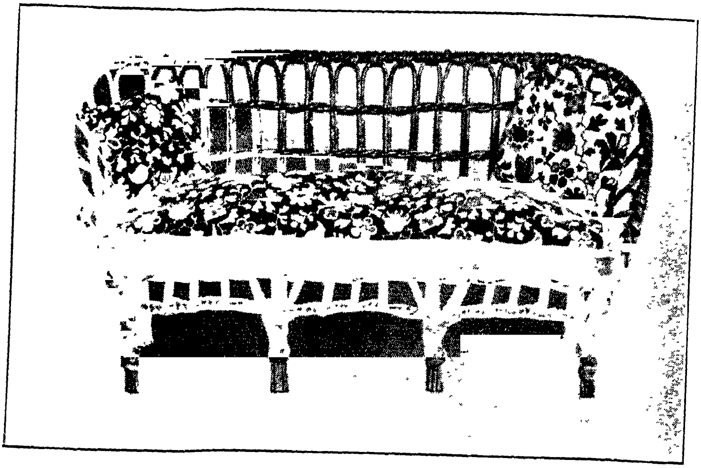
Pairs of spokes are now counted as single spokes. Placing two weavers back of the spokes at the front of the right-hand arm of the chair, weave a row of pairing. This row is slanted upward over the pairs of spokes, until at the center of the back of the chair the weaving is half an inch above the seat. Repeat over to the opposite arm, where the weavers are clipped off. Repeat with another row of pairing above the one just completed, allowing a three-quarter-inch space between rows of pairing.

Allow two inches at the end of a No. 4 reed; let it hang below the seat of the chair and on the right-hand side of it. Holding it over the top of the looped spokes of fine reed (which form the back and sides of the chair), wrap each curved part with fine fine cane three times, wrapping in between loops twice, until the opposite side of the chair is reached. Secure the end of the cane, taking care not to cut the weaver off, as it is used later in finishing the lower part of the chair. This completes the chair-back.

Lower part of chair: Insert the two and a half inch spokes in the holes in the front of the chair, placing two spokes in each hole. Weave two rows of pairing around the seat of the chair, close to the under side of the wood. The corner spokes and also the spokes at the right and left of them are counted as one spoke in the weaving of the next row, forming in this way the legs of the chair. A three-quarter inch space is allowed by the row of pairing which is used to hold the spokes in position and to form the open space, the weavers being left quite loose. Push the row of pairing just completed up between the front legs so that it touches the first two rows above it (see photograph), thus forming the curved effect of weaving.

Now use the piece of cane that completed the work on the upper part of the chair, a portion of which was left hanging. Holding the No. 4 reed close to the chair, wrap around it three times until the next spoke is reached and then repeat the process until the next leg is reached. Continue by wrapping three times over the pairing and so on around the chair. Another wrapping or binding of cane will be necessary on each leg; allow about a quarter of an inch below the first one, taking the cane under the wrapping thus made, and clip it off. Clip off the spokes close to the weaving between the legs, measuring the space so that it is even, and then glue each spoke in position thus:

First, on the seat glue each spoke level with the wood, and then turn the chair upside down and glue the work where the spokes and weavers join over the clipped reed. The legs must be made the same length, so after deciding upon the desired height of the seat from the floor, clip off the spokes, making them even so the chair will stand level.



PAINTED COUCH MADE OF FINE REED AND CANE

HOUR-GLASS GARDEN CHAIR

PAINTED REED AND CANE CHAIR

COUCH

Fifty-four spokes No. 00 reed 9 inches long.
Thirty-six spokes No. 00 reed 2½ inches long.
Fine fine cane.
Couch base. (A on page 162.)
Reed No. 4 and No. 00.
Chintz or calico.

The directions for the making of the couch follow closely those for the chair. It will not be necessary to shape the back of the couch, as it is straight, with only the sides or arms slanting. The legs are made in the same way as those of the chair. Allow three spokes between the legs, reserving the ones at the right and left of the No. 4 reed for the finishing of the legs and wrapping with cane. Glue the spokes into the holes with liquid cement, then paint with enamel.

Complete the seats of chairs and couch with flat cushions and pillows.

HOUR-GLASS GARDEN CHAIR

Eight spokes No. 2 reed 20 inches long.
Thirty-two spokes No. 00 reed 2 inches long.
One piece No. 4 reed 18 inches long.
Two spokes No. 2 reed 7½ inches long.
Two spokes No. 2 reed 3 inches long.
Twenty-two spokes No. 2 reed 8½ inches long.
Two spokes No. 2 reed 10 inches long.

Lower part of chair: Weave the split or button base (using the eight spokes of No. 2 reed as the foundation), winding around the center twice. Separate into single spokes with the single Japanese weave until the base measures two and a half in diameter. This forms the seat of the chair. Crush the spokes close to the weaving and turn them downward with three rows of triple weave. Leave a three-quarter inch space for openwork weaving, as in Figure 16-A on page 213, then pull the weavers in to form the center of the hour-glass base, with two rows of pairing. Allow another three-quarter inch space for openwork weaving, this time flaring the spokes outward, holding them in place first with a pairing arrow which is replaced with two rows of triple weaving.

Border: First row, back of one spoke to the outside of the weaving. Second row, over two spokes to the inside and clip off.

As the seat of the chair will appear incomplete without a border, a finish is made by inserting one 2-inch spoke at the right and the left of each spoke in the seat. These extra spokes of No. 00 reed are inserted in the weaving as far as possible. In working the Commercial Border (see Chapter IX) the spokes are turned in to the center of the seat; and when this is made around the edge, the lower part of the chair is completed.

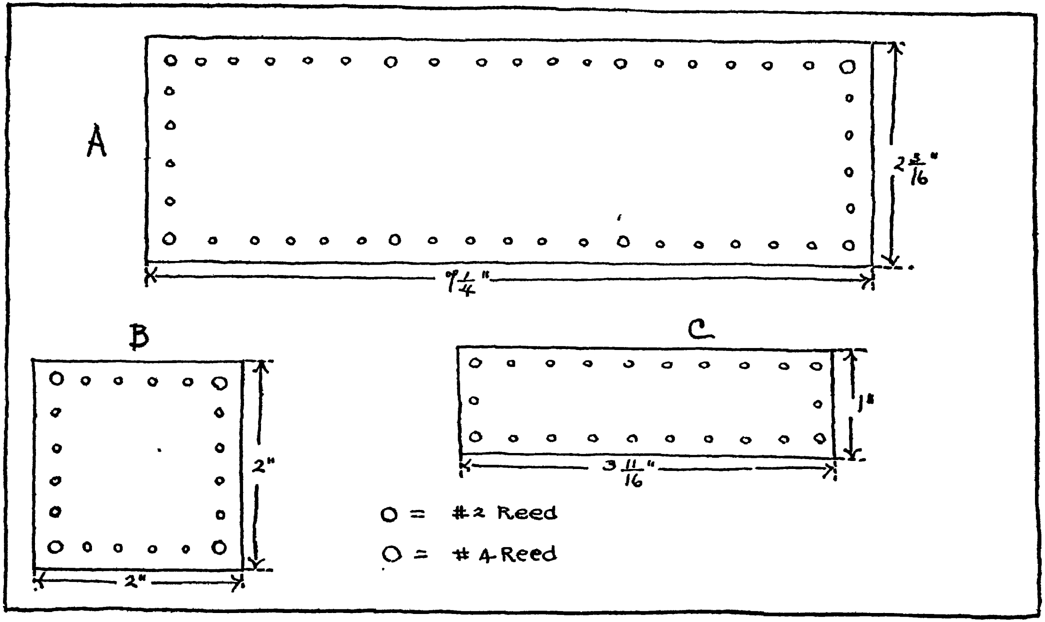
Back of chair: Find the center spoke at each side of the seat. Count over two spokes (either to the right or the left of it, according to the side of the chair you are working on), then insert one 3-inch spoke of No. 2 reed beside one of the spokes. Take it down through the three rows of triple weave under the seat at each side of the chair. Next take one of the 7½-inch spokes, make a loop of it similar to that used in the making of the chair and the couch, inserting them next at right and left of the spokes just inserted. Insert the 8½-inch pieces beside the next spokes, and then the 10-inch pieces. Adjust these to form a gradual slant at the top, and instead of allowing the spokes to remain straight, separate and then cross them, holding them in place with a row of pairing. The latter is gradually slanted upward until it measures an inch and a half above the center of the seat. It is then gradually slanted downward to the left side of the chair. (See illustration opposite page 165.)

Now take the 18-inch piece of No. 4 reed through the border of the seat of the chair and in through the border at the bottom of the chair. Curve it over the top of the looped spokes so that it touches them. It is then wrapped with cane, which holds it to the looped reeds (which in turn form the back of the chair) and gives the chair-back the necessary strength.

When the seat is reached, take the cane through the triple weave, wrapping the No. 4 reed closely until the bottom border is reached. The end is then taken over one spoke and under one spoke until they are secured in the weaving, when they are clipped off.

SUN-PARLOR FURNITURE FOR THE DOLL'S HOUSE

However complete the doll's house may appear, it is never quite finished until it can boast a set of diminutive wicker furniture, which can be used in winter for the sun-parlor or on the porch in summer. It will be great fun to make the set, and any one who knows the most elementary weaving of baskets can complete it successfully. Very little is required in the way of equipment; the following supplies will be sufficient to bring much happiness to some small person: A few pieces of a discarded cigar box, or basswood, poplar, or three-ply veneer wood which may be bought at the nearest lumber-yard (any of these are practicable for the making of seat foundation bases); No. 00 and No. 4 reed for supports and weaving;



SUN-PARLOR FURNITURE FOR THE DOLL'S HOUSE

(A) Couch. (B) Chair. (C) Flower stand.

glue and liquid cement; a tube of black oil color; a small can of white enamel for small-figured cretonne, chintz, or calico for the seat coverings and cushions.

DIRECTIONS

The working plans for the making of the furniture bases should be followed carefully, with No. 4 reed for the supports and legs of each piece; No. 2 reed for the spokes in between, and No. 00 reed for the weavers. Cut a piece of the discarded cigar-box wood 2 3/16 inches wide by 7¼ inches long, using a coping saw. Divide the length into three parts (both front and back) and mark with lead pencil at these places, then mark each corner. Holes should be made at these places large enough for the inserting of No. 4 reed, while in between the heavy reed the holes should be bored for No. 2 reed. Study the working drawing, deciding which size is needed, allowing half an inch between pencil marks, then drill or open them carefully so that the wood will not split during the process of either the boring or the inserting of spokes.

COUCH

Wooden base 2 3/16 x 7¼ inches.
Four spokes No. 4 reed 7 inches long (for ends of couch).
Eight spokes No. 2 reed 5 inches long (for ends or sides of couch).
Fifteen spokes No. 2 reed 2½ inches long (back of couch).
Fifty spokes No. 00 reed ¾ inches long (openwork weaving).
Weavers of No. 00 reed.

Insert the No. 4 reed spokes in the large holes made especially for them, the fifteen 2½-inch No. 2 reed spokes in the smaller holes at the back of the couch. They should be allowed to project a half-inch above the wooden base. Next insert the front fifteen spokes of No. 2 reed 2 inches long, gluing the reeds in the holes. Now insert the eight spokes of No. 2 reed 5 inches long in the holes at each side, allowing enough above the seat so that the rolled sides may be woven (see illustration) and also enough for the weaving under the seat.

Turn the base upside down, and, using No. 00 reed weavers, work three rows of triple. As the openwork weaving follows, insert a spoke of No. 00 reed three quarters of an inch long on each side of the spokes. Cross the fine reed spokes to form inch and a half openwork weaving. Taking a fine weaver, loop it in the center, making a row of pairing to hold the spokes in place, add one weaver (making three in all), and then work five rows of triple weave. After completing the latter weave, cut out the row of pairing, which was merely a basting, measuring the weaving from the seat to the lower weaving edge, thus making certain that it is of the same spacing around the entire couch. Clip off all the spokes even with the weaving except the heavy No. 4 reed which forms the legs, and glue the weaving to the spokes. This will complete the weaving of the lower part of the couch.

Top of couch: Weave five rows of over and under around the sides and back of the couch, then at each end weave twenty-eight rows of under and over, curving it in to form the rolled parts at each end of the couch. Clip off all spokes close to the weaving except the corner ones of No. 4 reed. These are pointed and after space is opened for them with an awl, they are inserted down in the weaving at the corners and glued to the other spokes and the weaving. The next step will be to form a finish for the back by inserting a 1¾-inch No. 00 reed spoke at the right of each spoke, finishing with the Commercial Border.

DOLL'S TABLE

Eight spokes No. 4 reed 4 inches long (top).
Sixteen spokes No. 00 reed 1½ inches long (top).
Repeat for table shelf.
Two pieces No. 6 reed 2½ inches long.
Four pieces No. 6 reed 3 inches long (support for legs).
Weavers of No. 00 reed.

Weave the split or button base, making three winds around (see Chapter IX, page 216), using No. 00 reed for the weavers. The groups of spokes are separated into single ones with sixteen rows of single Japanese weave. Cut off the spokes (one at a time) close to the weaving, inserting a 1½-inch spoke of No. 00 reed at the right of each base spoke. Weave the Commercial Border on these spokes, thus making a pretty edge.

Table shelf: As the table shelf is made exactly like the top of the table, repeat the process just described.

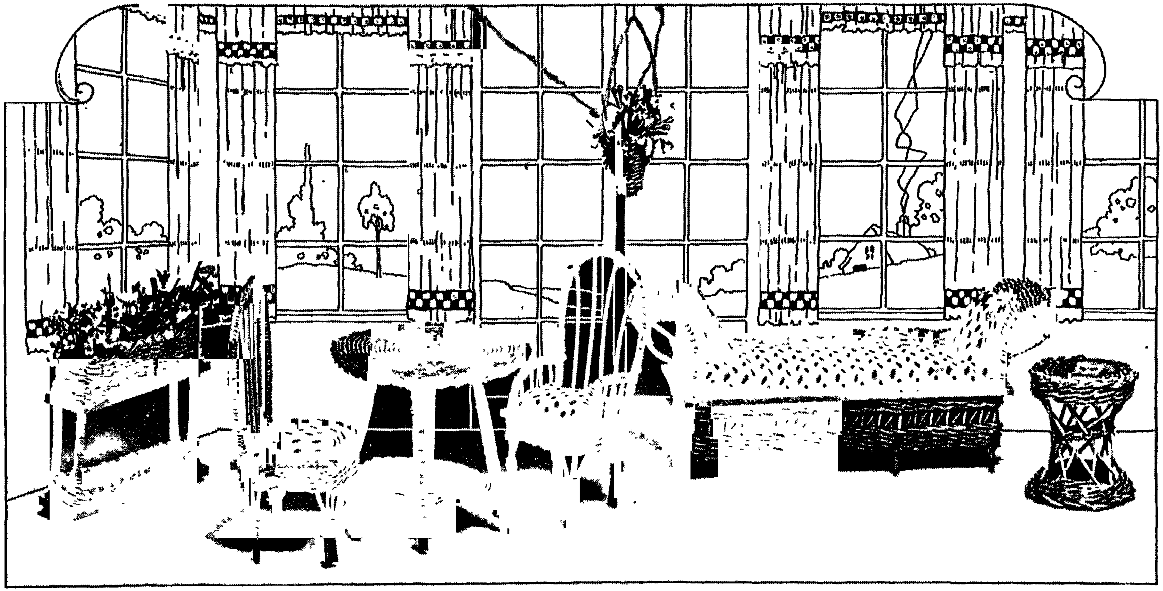
Support for the legs: In order that the legs may be held to the top correctly, there will have to be provision made for an under support. Therefore, cut two pieces of No. 6 reed 2½ inches long, crossing them evenly, splitting them in the exact center with either an awl or a penknife, and fastening them together with very thin wire. Next, with the thin wire, secure them in position under the table-top, making them as tight as possible without allowing the wire to appear too evident.

Legs: Cut four pieces of No. 6 reed, 3 inches long, pointing them with a gradual slanting cut at each end Holding a piece of No. 00 parallel with one of the legs wrap over its end, covering the leg with the reed closel until the entire leg is wrapped to within a quarter o an inch of each end. Finish the weaver off by first opening the closely wrapped weaving slightly with an aw and insert the end under it. After each leg is wrapped, th support on the under side of the table is pierced with a awl in four places, which are directly opposite one anothe It is important, in planning the placing of the legs, tha the spreading necessary for the inserting of the tabl shelf be taken into consideration, so that the shelf wi fit inside them correctly. The pointed ends of the leg are first dipped into the glue or liquid cement and the inserted in the pierced holes of the support. To mak them doubly secure, reinforce them with the wire, a taching them by this means to the weaving of the tabl top. When it is finished, wrap wire around the leg through the table shelf, then under the latter to the opposite leg (diagonally), securing them in place firmly. Continue diagonally across to the opposite leg until all are i their correct positions.

FLOWER STAND

Two pieces of wood 1 x 3 11/16 inches.
Thirty-two spokes No. 00 reed 1¾ inches long (top).
Eighteen spokes No. 2 reed 2 inches long.
Four spokes No. 4 reed 6 inches long.
Thirty-two spokes No. 00 reed 1¾ inches long (shelf).
Eighteen spokes No. 2 reed 1½ inches long.
Weavers No. 00 reed.

Insert the No. 4 reed spokes in the large holes at eac corner, taking them through the two pieces of wood, a



SUN PARLOR FURNITURE FOR THE DOLL'S HOUSE

Made from a cigar box, fine reed, and tiny patterned English chintz.

lowing two inches between the top and bottom pieces of wood. Make the top first, inserting the eighteen pieces of No. 2 reed between the No. 4 reed corner spokes, then glue them level with the under side of the wood. Using No. 00 reed for the weaving, work two rows of triple weave, two rows of over-and-under weave, and lastly three rows of triple weave. Cut off all the spokes even with the weaving, and as the original spokes would make a very heavy border finish, insert the 1¾-inch spokes at the right of each of the spokes. The Commercial Border is woven on these fine spokes and makes a dainty finish to the top of the basket.

Shelf: Weave the bottom base just as you wove the top, inserting No. 2 reed spokes 1½ inches long between the heavy corner reeds. Work three rows of triple weave over the spokes, (including the heavier reed corners, of course) clipping them off even with the weaving as before, and glue in place. Insert the 1¾-inch spoke at the right of each clipped spoke, and finish with the same border. Wrap the legs in between as close as possible. Measure the distance from the top of the basket to the floor, making certain that it is even around the basket. Each leg is cut the same length with a level cut, and the flower stand is ready for its painting and filling with tiny flowers.

HOUR-GLASS STAND

Eight spokes No. 2 reed 9½ inches long.
Sixteen spokes No. 00 reed 1¼ inches long.
Weavers of No. 00 reed.

Make the split or button base, winding around three times with a No. 00 weaver, separating the groups of spokes into singles with single Japanese weave. Continue work until the diameter of the base measures two inches, then crush and turn the spokes downward, holding them in place with four rows of triple weaving. Allow a three-quarter inch of openwork weaving, which is made by taking the left spoke over the right and then under the next one. Hold them in position with a row of pairing, pulling in as tightly as possible, and weave a second row of pairing close to it, making the weaving in the center of the stand. Repeat with one inch of crossed openwork weaving, flaring the spokes outward, holding them in place with a pairing basting. After completing the pairing basting, add another weaver, work three rows of triple, still flaring outward so that a wide base will be formed. The spokes are finished with the following border:

Border: Over one spoke and back of the next one and clip off.

To make the dainty border finish around the top of the stand, insert one of the sixteen 1¼-inch spokes of No. 00 reed in the weaving at the right of each of the original 9½-inch spokes, and then weave the Commercial Border.

ARM-CHAIR

Wooden base made according to the working drawing.
One spoke 12 inches long of No. 4 reed.
Two spokes 5 inches long of No. 4 reed.
Four spokes 6 inches long of No. 2 reed (back).
Eight spokes 4 inches long of No. 2 reed (sides).
Four spokes No. 2 reed 2 inches long (front).

Through the corner holes at the back of the base insert the 12-inch No. 4 reed, making a loop which also extends under the wood about two inches, forming the supports for the legs. Next insert the four pieces of No. 2 reed at the back of the seat, in between the heavy reed, allowing two inches to extend below the board also. Pull the spokes upward so they touch the curved No. 4 reed piercing the latter at these places, and insert the No. 2 reed through the openings. Insert two 5-inch spokes of No. 4 reed in the other corners, allowing two inches below the board for legs. Curve the rest of the reed to form the arms, measuring three quarters of an inch above the seat on the back heavy reed (No. 4), and pierce each piece on both sides of the chair. In all of the other holes insert 4-inch spokes of No. 2 reed, and after allowing two inches for the legs, pull them upward until they touch the heavy reed which forms the arms of the chair. The latter is pierced at these places, and the side spokes are inserted through the openings, thus completing the arms. Clip off even with the heavy reed, glue or cement in position, insert the front spokes, gluing them in the holes also. Now on the under side of the board work four rows of triple weave, wrap the back and also the arms with either fine cane or No. 00 reed. The No. 2 reed spokes at each side of the No. 4 reed legs are held together, thus forming the final leg support. After allowing a half-inch space below the weaving under the seat, wrap them together three times with either fine cane or No. 00 reed. The end is finished off under the wraps at the back of each leg. Clip the spokes in between the legs, close to the triple weaving, and glue each of the spokes to the weaving. Deciding upon the desired height above the floor, clip the leg spokes off so they are level, and the chair is complete and ready for its painting and its seat cushion.

SIDE CHAIR

This is made in the same way as the arm-chair, but without arms of course.

HANGING BASKET

Materials: Six spokes of No. 00 reed, six inches long, and weavers of No. 00 reed.

The entire basket is of No. 00 reed. Place three spokes horizontally and three vertically, then bend them upward. Looping a weaver in its center, place it behind one of the groups of spokes, working three rows of pairing over the groups, counting each group as a single spoke. Separate the groups of spokes into pairs (each of which will now be counted as one spoke) and continue with the pairing weave, flaring slightly for nine rows. Although the weaving completes the sides of the basket, the ends are not cut off but are allowed to remain so the handle can be made out of them later on.

Border: First row, back of one pair of spokes to the outside of the basket. Second row, over one pair of spokes and in. Clip off ends.

Handle: Take ends of long weaver on right and left sides of spoke, working from inside to outside pulling weavers even. Then twist the two weavers a number of times until seven inches of twist are made, then fasten securely to opposite sides of the basket, under the border. Wet the basket in warm water and hang it on a nail, placing a weight inside it. In this way the handle will dry in its correct position.

The basket is painted to match the set.

All baskets must be singed carefully, being dampened first and then held over a flame until all the tiny hairs are removed. If the furniture has any hairs after it is complete, they must be singed off.

Coloring: The set illustrated (opposite page 172) was painted a soft gray and fitted with cushions made from a small-patterned English print, whose predominating colors were orange and yellow, with a little black.

To make the gray paint, mix some white enamel and a small amount of black tube oil paint together until they are smooth. The resulting gray may be made warmer by adding a very little yellow to it, or cooled with the addition of the same proportion of new blue. If the right shade is secured with the tube paint and the enamel, it may be made darker or lighter by the addition of more tube oil paint for the first color, while for the latter more enamel may be added. Rub the desired shade of gray paint into the depressed parts of the weaving, and after it has dried thoroughly, make flat cushioned seat coverings, using thin layers of cotton for the inside padding.

CHAPTER VIII

DECORATED ARTICLES FOR GIFT SHOPS, BAZAARS, AND THE HOME

FOLLOWING close upon the phenomenal growth in the automobile industry and the consequent building of good roads, unusual opportunities arose for the development of various types of business. Never before had women had such excellent opportunities, literally on their front door-steps, for the opening of the gift and tea shops. Watching the never ceasing traffic surging past their doors, many were quick to realize that it represented a much longed for chance for a new working outlet and an especially pleasant means of livelihood. If one may judge by the thriving shops scattered throughout the country, the women have made good in the true sense of the word. For this selective field of endeavor they are especially fitted by their early training as housekeepers and hostesses, and a beginning made in a small way is often the opening wedge to bigger ventures and future successes.

Looked at from a practical standpoint, gift shops need not entail a great outlay of money, especially if the venture is made at home, for thus at the offset can the bugbear "overhead" be disposed of. While an attractive background is essential for the effective displaying of stock, so much may be done with colorful paint and tasteful arrangement, by the woman herself, that this expense can be eliminated also as a vital consideration. If at all clever with pencil, paints, and brushes, she has the added asset of being able to make all kinds of salable novelties. It is decidedly advantageous to have, if possible, the combination of gift, antique, and tea shop, because the three act as balance wheels in attracting future patrons.

To those who are interested in the making of decorated novelties for sale in gift shops or at bazaars or merely for home decoration, the iron, tin, and glass suggestions should appeal particularly. Since most women enjoy playing with colors and paints, such an undertaking will be regarded not as hard work but as play. The cost of the necessary equipment should not be considered a serious drawback, because it is the same as that required for the decorating of many other novelties, including lamp shades, stenciling, block printing, toys, etc. These novelties, to be at their best, should be decorated in the modern spirit rather than the finicky realistic style of the late Victorian period.

DECORATED IRON

The progressive woman will include in the stock of her gift shop the inexpensive gifts that combine weight and colorful decorative quality—book-ends that will support heavy books; door-stops of enough weight to be effective; door-knockers, sconces, and candle-sticks—all of inexpensive iron foundation, decorated in the gayest of colors, costing less than the same articles made of bronze, copper, or brass. Experience will prove that decorated iron gifts are a valuable part of the stock of any gift shop, because they are inexpensive and solve many problems. Therefore a knowledge of the process of their decorating is a desirable addition to the general fund of craftsmanship.

Originally, all the foundations of the novelties of iron were modeled in clay, from which plaster casts were made, and finally the mold from which the iron castings were produced. Any number of the gray castings may be purchased from the foundries that specialize in their production, and attractive novelties of all kinds are listed in their catalogues, which latter will be sent upon request.

EQUIPMENT

The equipment for this work is as follows: Iron gray castings; flat white paint; a small can of white enamel and also one of black; bronze-gold powders, in lemon and Roman gold (to be found at any artist's-supply shop); bronze-gold liquid; turpentine, denatured alcohol, and thinner required for quick-drying lacquers; refined white shellac.

Brushes: As enamels are hard on brushes, the cheap camel's-hair and Japanese wash brushes are quite good enough for most work. If a better grade is preferred, the red sable brushes are recommended. For varnishing, select a wide two-inch camel's-hair brush, because it will prove a good investment if properly cared for.

Oil colors: The following list is a practical one:

Antwerp blue
cobalt blue
new blue
mauve
burnt sienna
raw umber
orange vermilion
crimson lake
rose madder
magenta
emerald green
chrome green No. 2
yellow ochre
zinc yellow
Cremnitz white
ivory or lampblack

Against a white door one sets this flower-filled basket in delicate shades of violet, turquoise blue, rose, and green.

The Spanish galleons on the book-ends are gay with vermilion, green, and gold on a black background.

Dull gold banded with blue-green and mauve makes an interesting sconce, especially if an orange candle is used in the holder.

Before work is started, all of the castings must be carefully wiped off, to remove any dust or grease. There are two ways of decorating them, with enamel or with liquid gold or silver, the latter usually combined with colors. If color is to be used, give each article a priming coat of flat white, which will act as a foundation for the enamel painting. Enamels, unless quick-drying ones are used, should be allowed to dry overnight, or in wet weather, longer; in other words, until they are perfectly hard. If the background of the casting is to be of gold bronze, the priming coat may be omitted and the bronze applied directly to the iron foundation.

Mixing the gold bronze: Pour a small amount of the bronze liquid into a jelly glass, and add some of the bronze-gold powder. Stir well until the resulting liquid is smooth and then apply one thin coat over the whole casting. Allow the article to dry, and then apply a second thin coat. Should the gold dust off after it is thoroughly dry, the paint has not been mixed to its right consistency and is probably too thick. It will then be necessary to remove any flakiness that may have been caused in this way, wiping the piece off carefully with a clean cloth, and mixing and applying another coat of the bronze.

When either the priming or the background color, as the case may be, has dried hard, the colored parts of the design are painted in with enamels. But before starting work, carefully study the casting, planning the colors so that the design will be developed in the most pleasing color scheme possible.

Judging novelties from a sales standpoint, it is most interesting to note the influence that effective color schemes will have in the selling quality of a design. Often a casting painted in a rather drab color scheme will remain upon the gift-shop shelves indefinitely, while another of the same design, painted in bright harmonious colors will sell immediately, merely because it is pleasing to the eye. Although certain people prefer schemes in a low color key, the gift-shop craft worker to be successful to-day must regard the modern trend toward bright, sparkling, clear color.

Modern coloring need not be crude, but it should add the cheery up-to-date note wherever it is placed. Naturally too, as gay color schemes make best sellers, it will be wise to cultivate an appreciation for them, and it is surprising to find in how short a time the drab scheme will appear lifeless and unattractive. When striving for this modern freshness of color, use flat decorative tones, avoiding shaded effects as much as possible, because they immediately make the design appear fussy and old-fashioned. By relying upon the process of antiquing or glazing to give the necessary depth of light and shade, one can add a delightful variation of color to the novelty.

COLOR

As mass production reduces the cost, purchase for the gift-shop stock as many articles of each design as possible. Do not paint one design singly, but apply first the sizing or priming coat, then the background color to at least a half-dozen of one design, going through the various steps successively, keeping them all at the same stage of the painting. Backgrounds and the largest surfaces should always be painted in first with the enamel, and after they have dried hard, the details of the design may be painted over them. One of the advantages of painting in such a way is that freshness of coloring will be obtained without any apparent effort.

The salable color scheme having been selected, mix enough tube oil color for the painting of a number of castings with one particular color. Thin it with turpentine, adding a few drops of enamel to give it the hardness essential to durability. White enamel is used with all colors except black, which requires the addition of black enamel. As the enamels will form a quick-drying paint, it is a practical plan to mix just enough for application to the castings that are to be decorated.

The life of a brush used for enamel painting is very short, because the bristles are soon worn away by the heavy, sticky paint. Therefore camel's-hair brushes are considered the most practical, as they are inexpensive enough to be discarded when they show the slightest wear.

For work with enamels, the paint should be of a consistency that will allow it to flow easily over the surface without spreading. Never overload the brush with color, because it may dry in drips or sagging lines; if this occurs, quickly and carefully wipe off the excess paint with a clean brush before it has had time to harden. Now that the casting is effectively painted and has also dried hard, the next step will be that of antiquing or glazing. Such a treatment softens the brilliancy of undesirable shiny coloring and gives the artistic dull finish that is a distinctive feature of the better class of decorated novelties. Upon observation it will be found that in general only the cheaper varieties of novelties have a glossy finish, and that the duller treatment adds not only to its refinement but considerably to the price-tag as well.

ANTIQUING

Since antiquing gives additional charm to the novelty, buy a small can of either burnt umber or Vandyke brown, ground in Japan. Place a small amount on a palette and mix it with a little turpentine or linseed-oil. The easiest way to get an even application of color is to make a pad of soft muslin or cheese-cloth, dipping it into the antique and then patting it over the entire casting. After it has been allowed to stand about five minutes, wipe the brown of the antique off the raised parts of the design, letting the color remain in the depressed parts. Thus the desired degrees of light and shade will be obtained, and if portions of the casting seem too dark, remove some of the antique with a clean, almost dry turpentine cloth, wiping the surface gently until the required effect is secured. Lastly, protect the colored novelties from possible chipping, by giving them a coat of refined white shellac (which has been thinned with denatured alcohol); and should the result be too glossy, rub them down with powdered pumice and linseed-oil.

When the brown of antiquing is too heavy and a more delicate effect is desired, it can often be secured by the use of a harmonious contrasting color. This is mixed and applied as one would antique, and is particularly effective when applied over the bronze-gold foundation background. Orange and green are particularly suitable over the latter.

SHIP BOOK-ENDS

As the foundation for the ship book-ends is a stock pattern which may be ordered by mail, here are directions for its painting:

The work is started by mixing lemon-gold bronze and applying it over the backs of the book-ends, and over the fronts as far as the hulls of the galleons. Next, enamel color is applied to each hull—a beautiful shade of vermilion to which a little yellow has been added. Tube oil color not the addition of the same color enamel is painted over the gold background, which will allow the masts and sails to remain in gold. The large cross in the center of the front sail is painted in a rich shade of mauve, and the pennants are given coats of jade green, lavender-blue, and vermilion, while the masts are covered with a rich lavender-brown.

The delicate horizontal lines which trim the hull of the galleon are brushed in carefully with the loveliest of jade greens, and the inside details are in clear new blue and rich mauve. The water which forms the foreground, shades from a yellow sea-green close to the hull of the galleon to deep blue and lavender green at the rounded front of the casting.

After allowing the enamel to dry hard, give the book-ends a protecting coat of thin white shellac to prevent chipping. A piece of green felt is cut the same size as the base of each book-end and cemented to the bottom of the casting.

CANDLE SCONCE

A room may be given additional color by a decorative feature such as the candle sconce shown here. As very little enamel was required for its effective decorating, the priming coat was omitted and the sconce was given two thin coats of lemon-gold bronze. After the second coat had dried hard, without flaking or chipping, the band around the center oval of the design and also the socket of the candle-holder were painted with peacock-blue enamel. When the enamel had dried hard a quarter-inch line in lavender enamel was painted over it, edging the peacock-color band. The lavender was then applied to the socket, finishing it with a narrow line at the top and base. When dry once more, the whole sconce was given an antique brown coat.

FLOWER-BASKET DOOR-STOP

As most door-stops are developed in oil colors which necessitates a special foundation or sizing, the first step of all will be to follow the directions at the beginning of the chapter. After which the door-stop shown here was decorated thus: the basket in tan, with black top and base, the flowers in the loveliest pastel shades of rose, turquoise, yellow, orange, lavender, with black; and the leaves in two shades of green—light and dark. After painting was completed and it had dried sufficiently, the entire article was given a thin coat of antique—just enough to tone down any excessive brightness of coloring without making the finished effect less dainty or attractive. To keep the decorated door-stop from scratching floors, it was finished with a piece of green felt, cemented to its base.

Iron-gray castings may be purchased at the Albany Foundry Company, Albany, New York.

DECORATIVE GIFTS OF TIN FOR THE HOME

After systematically searching the shops in quest of the unusual gift or novelty which can be used as one of the attractive accessories of home decoration, it is discouraging to learn that it is almost impossible to make its cost correspond with the amount allowed for it on the budget. It is hard after having found something that is satisfactory in every detail but the all-important one—price—to have to choose an inferior substitute, of cheaper materials and workmanship. However, given a set of clever fingers, a fair amount of patience and time, and an equipment whose cost is not prohibitive, any one who is willing to make the venture can contrive the desired novelty herself.

Some of the most delightful articles that may be duplicated are the decorated tin novelties. In order to possess them it is only necessary to purchase the required supplies and then carefully follow the directions for their painting and decorating.

EQUIPMENT

The supplies suggested at the beginning of the chapter, exclusive of the bronze liquid and powders, may be used also for decorating tin novelties. Besides these, the following will be needed.

Tin foundations, book-ends, sconce, and scrap-basket: Any of these foundations may be made by the nearest tinsmith or they may be bought with or without a background color, from any of the shops listed at the end of this chapter. Background colors include cream, yellow, light blue and black.

Enamels and paints: The quick-drying enamels and lacquers are recommended for the background or foundation colors. Choose those with the egg-shell finish. The ordinary household enamels are best for the decorations. Combine them with tube oil colors. Purchase a small can of good quality white and also one of black.

Carbon papers are procurable in different colors—

white, yellow, red, dark blue, and black. Select a shade contrasting with the background so that the transferred design will show clearly.

Other supplies needed will be sandpaper (both fine and coarse qualities), turpentine, denatured alcohol, refined white shellac, or the thinner required for the lacquer or the quick-drying enamels.

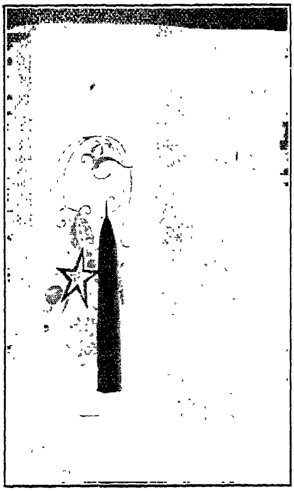
GENERAL DIRECTIONS

Most tin novelties are procurable either with or without the background color. If they are purchased from a tinsmith, without background color, it will be necessary first to sandpaper the tin carefully, so that any irregularities shall be removed, and then dust off well.

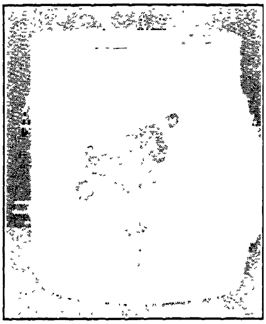
A priming coat of flat white is applied and then allowed to dry hard. If the quick-drying enamels are used for the background, the priming coat may be eliminated and two coats of the enamel applied, the first being painted directly upon the tin. Not only is work simplified by the use of these enamels or lacquers, in that time is saved between applications of color, but with them it is possible to paint in the decorations shortly after the second coat of the background is put on.

TRANSFERRING THE DESIGN

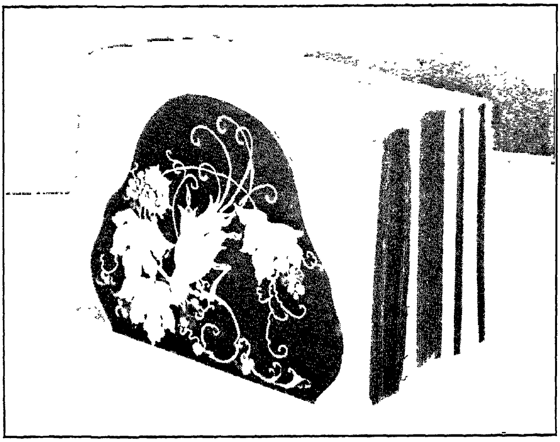
As soon as the paint has hardened, the design may be transferred with carbon to the background of the novelty. Select the lightest shade of carbon for the dark backgrounds and the darkest color for use on the light backgrounds. Hold the design in its proper position on the tin, with the carbon face down under it, then transfer all its outlines by carefully going over them with a hard lead pencil or a fine knitting needle. The outline



TIN CANDLE SCONCE



TIN SCRAP-BASKET



TIN BOOK-END

should show clearly on the tin when the pattern is removed. If parts of the design have been omitted, replace the pattern, going over it again until a complete transfer is made.

Another way to trace the design is by means of a pounce pattern of heavy paper. To make such a pattern, prick the outline of the design with a heavy darning needle at regular intervals. Next fill a bag of coarse cheese-cloth with powdered light-colored chalk or charcoal, whichever is the stronger contrast to the color of the painted background. The pricked pattern is now placed in position and the pounce bag is rubbed over the perforations with a circular motion. If the resulting transfer is not clear, the holes are probably not large enough to allow the color to go through easily, and must be enlarged.

MIXING AND APPLICATION OF BACKGROUND COLOR

Since the quick-drying enamels or lacquers are to be used for the background color, a soft wide camel's-hair brush is also required, so that a smooth finish will result. It is advisable to keep the work flat during the painting process, working quickly, with even brush strokes. These should all be made in one direction (either vertical or horizontal), and care should be taken not to brush back over the painting which has just been completed. Usually fifteen to thirty minutes is sufficient time to allow for drying. But before applying the second coat of background color, be certain that the allotment of time is correct, following the directions given on the can.

Too much emphasis cannot be laid upon the fact that it is a necessary part of the foundation work of any craft for the amateur to experiment with color upon a sample piece of the material or novelty. By this means familiarity is acquired not only with the mixing of colors but in their correct application, and knowledge of the craft gained before the actual work of painting is begun.

COLOR AND DECORATIONS

Unless one is experienced in color work, the quick-drying enamels should not be chosen for the mixing of color used for decorations. Their quick-drying quality requires rapid, skilful workmanship, and permits of no uncertainty as to their mixing, application, or placing; therefore ordinary household enamels are recommended as the paints that will usually give the most satisfactory results. If quick-drying enamel or lacquer is used, it is advisable to mix only a small quantity of each color as it is needed, thinning it with the proper thinner.

When mixing colors with household enamel, squeeze some of the tube oil color upon a palette or an old plate. To each color add a few drops of enamel, using white for the colors and black when black paint is used; and if the paint is too thick, thin it with a little turpentine. The enamels are added not only to give brilliancy of color but to obtain a hard surface with the best wearing qualities.

If the colors have a tendency to spread quickly, they are probably too thin, and more color or tube white should be added to make the paint of the right consistency. Enamels should always flow easily from a well-filled brush; watch carefully to prevent dripping, and take particular precautions when painting on rounded surfaces. All excess paint should be wiped off with a clean turpentine brush before it has had time to dry or harden.

If one has not had the foresight to mix enough paint to complete the work, it may be difficult to determine the amount of contrasting color that is required to duplicate each original shade, and much harm may be done by adding too much color at one time. So that the resulting mixtures will not have to be discarded entirely, it is wise to make haste slowly, adding the smallest amount at first, and gradually increasing it until the desired shade is secured.

For the convenience of many who are inexperienced in color-mixing the following suggestions may prove helpful:

COLOR SUGGESTIONS

No. 1 *Light blue:* New blue, a little emerald green, and white enamel.
No. 2 *Dark blue:* To No. 1 add a little of No. 3.
No. 3 *Lavender blue:* New blue, emerald green, and mauve.
No. 4 *Lavender:* Mauve and white enamel; add flake or Cremnitz white if too thin.
No. 5 *Yellow:* Zinc yellow, a little orange vermilion, and white.
No. 6 *Corn:* To No. 5 add a little chrome yellow.
No. 7 *Orange:* To No. 5 add more orange vermilion.
No. 8 *Chinese red:* Orange vermilion and zinc yellow.
No. 9 *Rose:* Very little rose madder, zinc yellow, and white.
No. 10 *Deep rose:* To No. 9 add more rose madder.
No. 11 *Light green:* Emerald green, a little new blue or Antwerp blue, and white enamel.
No. 12 *Blue-green:* More blue added to No. 11, also emerald green.
No. 13 *Brown-green:* To No. 11 add a little of No. 5.

No. 14 *Dark green:* Chrome green No. 2, blue, and mauve if necessary.
No. 15 *Cream:* Cremnitz or flake white, and tiniest amount of zinc yellow.
No. 16 *Black:* Ivory or lampblack, with black enamel added.

OUTLINING AND FINISHING

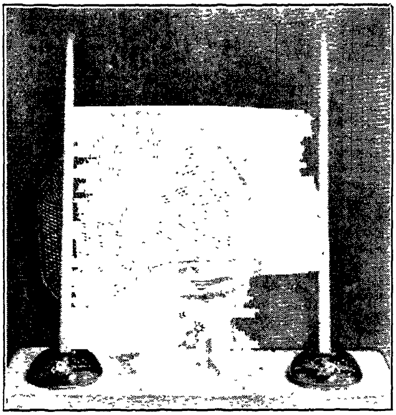
There are many times when an outline will make a charming addition to certain designs. One effective treatment is to mix the outlining colors of a slightly deeper shade than the ones chosen for the painting of each design-spot, thus making a delightful contrast of color to the whole pattern. When the entire outline is to be painted in one color, dull blue or brown is the most satisfactory choice, adding an interesting note to the design.

If the enamels are carefully painted in, however, the decorations may not need outlining. Therefore it is advisable to use the utmost care in applying the enamels, so that work may be simplified. After painting an outline, allow the tin novelty to dry quite hard and then apply a protecting coat of thin shellac which has been diluted with denatured alcohol. When colors are too bright or glossy, the whole effect may be greatly improved by an antique finish. Follow the directions given on page 184.

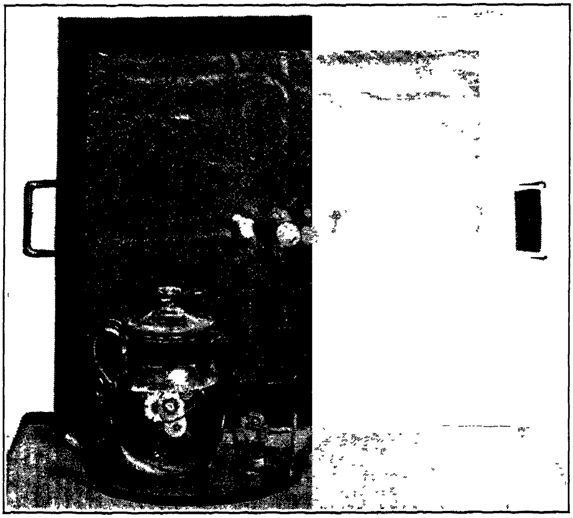
Jelly-Glass Tops (Decorated Tin)

MODEL A

No. 1 *Light green:* Emerald green, new blue, and white.
No. 2 *Orange:* Orange vermilion, zinc yellow, and white.
No. 3 *Turquoise:* Antwerp blue, emerald green, and white.
No. 4 *Brown:* Vandyke brown, new blue, and white.



LOW GLASS CANDLESTICKS AND GLASS COOKIE JAR



SERVING TRAY AND BEDSIDE SET

No. 5 *Dark blue:* Antwerp blue, a little mauve, and white.

MODEL B

No. 1 *Emerald green:* Emerald green, new blue, and white.
No. 2 *Dark green:* Chrome green No. 2, Antwerp blue, and white.
No. 3 *Tan:* Yellow ochre, a touch of mauve, and white.
No. 4 *Vermilion:* Orange vermilion, zinc yellow, and white.
No. 5 *Plum:* Mauve, a little blue, and white.
No. 6 *Yellow:* Zinc yellow, a touch of crimson lake, and white.
No. 7 *Lavender:* Mauve and white.

TRAY OR BOX DESIGN

No. 1 *Turquoise:* New blue, emerald, and white.
No. 2 *Lavender:* Mauve and white.
No. 3. *Dark blue:* Antwerp blue, a little mauve, and white.
No. 4 *Cerise:* Magenta and white.
No. 5 *Black:* Ivory or lampblack, and black enamel.

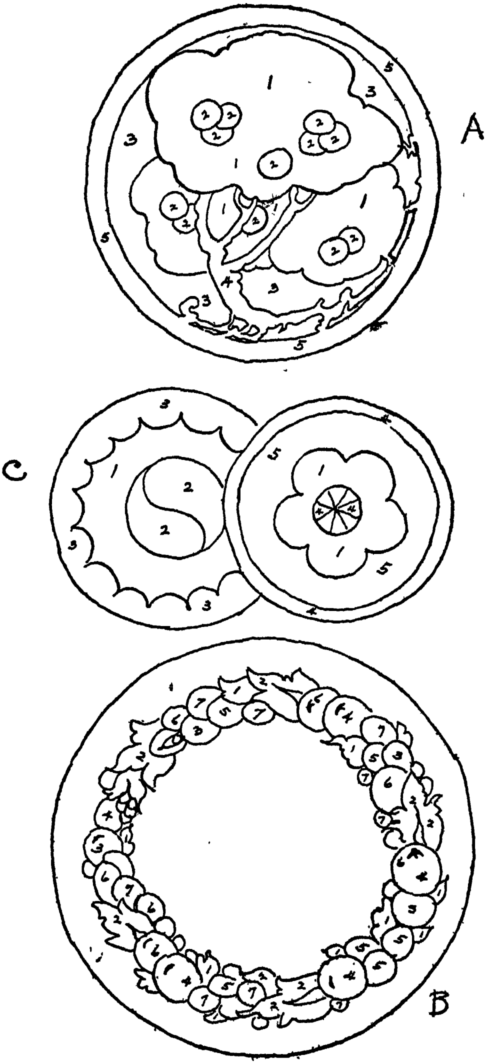
FOUNDATIONS FOR TIN NOVELTIES

These may be purchased from the Stirrup Manufacturing Company, 397-403 Market Street, Newark, New Jersey, and from the Cobden Art Shop, Twenty-first and Sansom Streets, Philadelphia.

The lacquers and enamels sold by the following firms are especially recommended. Rodgers brushing lacquers may be purchased at any paint shop. Duco is sold at most paint shops, or may be ordered from the Dupont Company, Wilmington, Delaware.

DECORATED GLASS

Who can resist the lovely glass offered in the shops? Never before has there been so wide a range of coloring



(A and B) Working drawings for tin jelly-glass tops. (C) Design for tray or box. Enlarge with photostat.

from which to choose—soft, delicate shell pinks; lavenders and mauves; amber, green-blues, and lovely sea-greens; and of course there is always the ordinary crystal! In most cases the shapes are very artistic, immediately suggesting to the imagination many places they may be successfully used, both plain and decorated.

The amusing hint found inside the case of many an antique clock, "warranted, if well used," applies to the non-fired decorated glass and answers adequately the questions of the skeptical as to its wearing qualities. The only requirements for the care of decorated glass are that it shall be washed in lukewarm water, that it shall never be allowed to remain in a second longer than is necessary for cleansing, and that immediately upon being removed from the water, it shall be dried with a soft tea-cloth. When given such care, decorated glass will prove not merely attractive but practical.

As hardness of surface is necessary to make the painting durable, enamels are added when tube oil colors are mixed. According to one's skill and ability to mix and apply the colors correctly, will the choice between the ordinary household and the quick-drying enamel be determined. For inexperienced workers the ordinary household enamels (which may be thinned with turpentine) will prove the most satisfactory, because they dry less quickly and are therefore easier to manage successfully.

To those who are experienced in the mixing and application of colors, the quick-drying enamels will prove a great boon, hastening work and thus making it possible to increase the output. These enamels, however, require a special thinner (instead of the usual turpentine medium), because colors will be unworkable without it. The same supplies recommended for the iron and tin may be used also for the painting of the glass novelties. Added to them will be a few brushes of camel's-hair, in the smallest sizes; a roll of narrow adhesive tape; tracing or tissue paper; turpentine and white shellac. This equipment will serve for innumerable pieces.

GENERAL DIRECTIONS

It is important that the design shall be in correct proportion to the finished novelty. It is therefore advisable to study it carefully, trying to visualize the effect of its completed color. Having decided upon the appropriate design, trace the necessary number of repeats upon either tracing or tissue paper, outlining each one in ink. Now cut small strips of adhesive tape, attaching one to each of the four corners of every design-repeat, allowing the tape to extend beyond the tracing, so that it may be easily and firmly attached to the glass.

If the glass is wiped off with a clean turpentine cloth, an ordinary soft lead pencil may be used to mark the sections necessary for the placing of the decorations. Each design-tracing should be centered upon the under side of the glass, the extending adhesive straps pressed firmly into place, and each tracing smoothed until the pattern fits without ripples.

COLOR

Each and every color must have a few drops of enamel added to it, and be mixed and thinned with a small amount of turpentine. Use black enamel with black, and white when colors are used. It is essential, in work with enamels on glass, that the paint shall be of the right consistency. The latter is judged by the ease with which it flows from the brush without spreading. If the color has a tendency to spread, the difficulty may be controlled by adding flake or Cremnitz white to the mixed color. Should the addition of the white change the color, mix in a little of the main color, increasing the amount until the exact shade is secured.

In the decorating of colored glass, the foundation color will be an important consideration, because it will determine the enamel colors that may be successfully used. Not only will it limit these but they will be more harmonious if they are mixed with a small amount of the same color as the glass. For instance, if amber glass is selected, the colors chosen to go with this background will be more harmonious if a little yellow is added to each one. The most effective are yellow rose, apricot, the yellow greens, and cream color.

Because of the quick-drying quality of the paint, mix only a small amount at a time, applying it where needed in each design-repeat around the glass. Then mix and apply the next color, continuing until all parts of the design are filled in. When much painting is to be done, the output may be greatly increased by purchasing the sets of especially prepared colors recommended for the painting of decorated non-fired glass, which include complete directions for their application.

It is often desirable to introduce bands of contrasting color either as a decoration or as a finish around the edge of the glass. However, to be effective these bands must be painted accurately, and the guiding lines for the painting may be drawn in either with a china-painter's pencil or with an ordinary soft lead pencil. If the first is used, the bands may be drawn directly upon the glass, but in order to make the ordinary pencil show, the surface of the glass must be wiped with a clean turpentine cloth before drawing is attempted. After allowing the "turpentined" glass to stand for a few moments, draw in the line, holding the pencil firmly in the desired spacing against the glass. The bent little finger becomes a guide and is braced against the edge of the glass. Turn the glass slowly around, being careful not to change the position of the pencil or to allow it to slip. The resulting evenly spaced line may be depended upon for the painting of either single lines or solid bands of color.

If solid bands are desired, they may be made by filling in from the outside edge of the glass to the pencil line or between pencil lines. It is difficult for the inexperienced hand to paint an unwavering line, but any irregularities or points of color may be removed with a fairly dry turpentine brush and a clean paint-rag. Use the outside of the glass and the little finger as the working guide.

In the decorating of flat surfaces like sandwich, cheese or cake trays—or in fact, any article that will receive hard wear—the design must be protected from chipping by being painted on the under side of the glass. As glass is transparent, such a treatment will not detract from its decorative quality, and it will add an interesting problem to the painting. One example of such painting is shown in the decorating of the serving tray shown opposite page 193. Ordinarily decoration here would be impracticable, as the hard wear of constant usage would chip the paint off in a short time, but by attaching the traced design to the upper side of the glass and painting on the under side, we can make it a practical as well as colorful adornment.

The usual methods of glass-decorating are reversed in the painting of the tray, for all the color details (such as centers of fruit, leaves, or what not) must be applied first. After they are allowed to dry hard, the main color of the larger design forms can be painted over them, covering them entirely. When the glass is reversed, the inside details of the design show against the background color of the design form. Had the painting been made by the usual method, the inside details would have been entirely lost because the larger surfaces would have been painted in first, and after it had dried hard, the details of the design would have been painted over it. When the glass was reversed, only one color would show, and thus the interesting detail drawing would be lost.

One effective method of painting requires a line of the background color of the glass to separate parts of the design, the colors not being allowed to touch one another over any part of the thread line thus made. The gaily colored fruits in the quaintly shaped basket become a fitting part of the old-gold Japanese paper which forms its delightful background, and the whole effect is charming. The tray itself was made from an old picture-frame, backed with green felt, with a brass handle at each side.

COLOR GUIDE

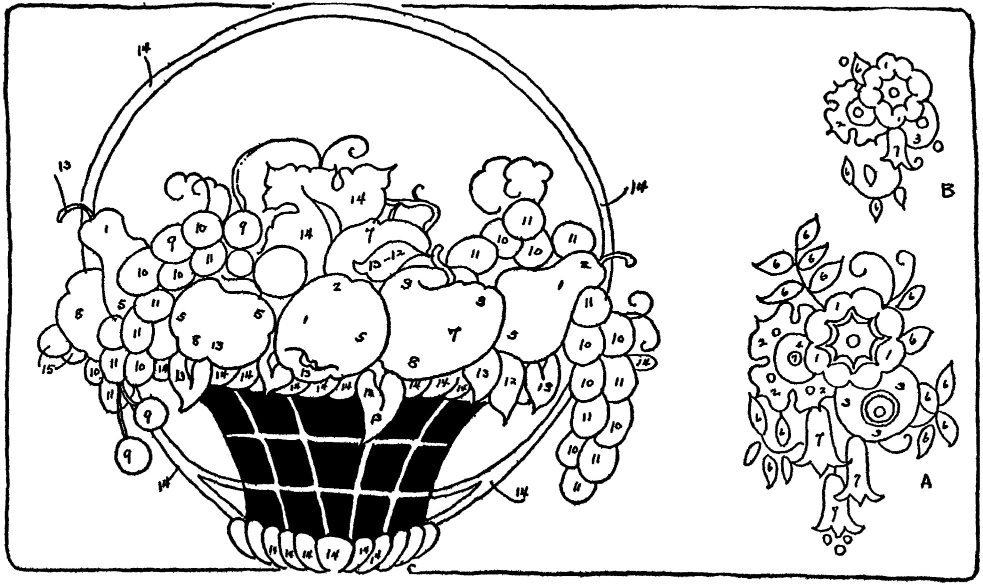
The tube oil colors are mixed and applied to parts of the design as the numbers indicate.

No. 1 *Yellow:* Zinc yellow and a little crimson lake, a few drops of white enamel added to each numbered color. If too thin, tube white may be added to make it of the right consistency.
No. 2 *Tan:* To No. 1 add a little of No. 5.
No. 3 *Greenish yellow:* To No. 1 add a little of No. 5.

No. 5 *Light orange:* Zinc yellow and a little orange vermilion.
No. 6 *Deep orange:* To No. 5 add more orange vermilion.
No. 7 *Burnt orange:* To No. 6 add a little of No. 9 and a little of No. 6.
No. 8 *Tangerine:* To No. 6 add more orange vermilion.
No. 9 *Lavender:* Mauve thinned with enamel or tube white.
No. 10 *Red purple:* To No. 9 add a little crimson lake.
No. 11 *Plum:* To No. 10 add more mauve.
No. 12 *Light green:* Emerald green, thinned with enamel.
No. 13 *Yellow-green:* To No. 12 add a little zinc yellow.
No. 14 *Blue-green:* To No. 12 add new blue or Antwerp blue.
No. 15 *Old blue:* To No. 14 add more new blue.
No. 16 *Black:* To either ivory or lampblack add black enamel.

BEDSIDE SET

The guest-room set which is pictured in front of the serving tray is of the loveliest of sea-green glass. It is decorated with a conventional flower design, in delightful spring colorings of cream, yellow, soft orange, blue-lavender, stem yellow-green, with a few touches of black to give additional depth to the design. Two working drawings are given which may be used directly upon the glass; the larger one for the pitcher, the smaller on the tumbler and tray. If the designs are too small to be practical, they may be enlarged by the process of photostating to an appropriate size, and thus the necessity for redrawing the design be avoided. All of the pieces are finished with a band of green which is a



WORKING DRAWINGS FOR DECORATED GLASS

These may be photostated to the correct working size.
Fruit Design: 5 inches across widest part; 4⅞ inches entire height.
Bedside Set: (A) 1½ inches x 3 inches; (B) 1½ inches x 1 inch.

No. 5 *Light orange:* Zinc yellow and a little orange vermilion.
No. 6 *Deep orange:* To No. 5 add more orange vermilion.
No. 7 *Burnt orange:* To No. 6 add a little of No. 9 and a little of No. 6.
No. 8 *Tangerine:* To No. 6 add more orange vermilion.
No. 9 *Lavender:* Mauve thinned with enamel or tube white.
No. 10 *Red purple:* To No. 9 add a little crimson lake.
No. 11 *Plum:* To No. 10 add more mauve.
No. 12 *Light green:* Emerald green, thinned with enamel.
No. 13 *Yellow-green:* To No. 12 add a little zinc yellow.
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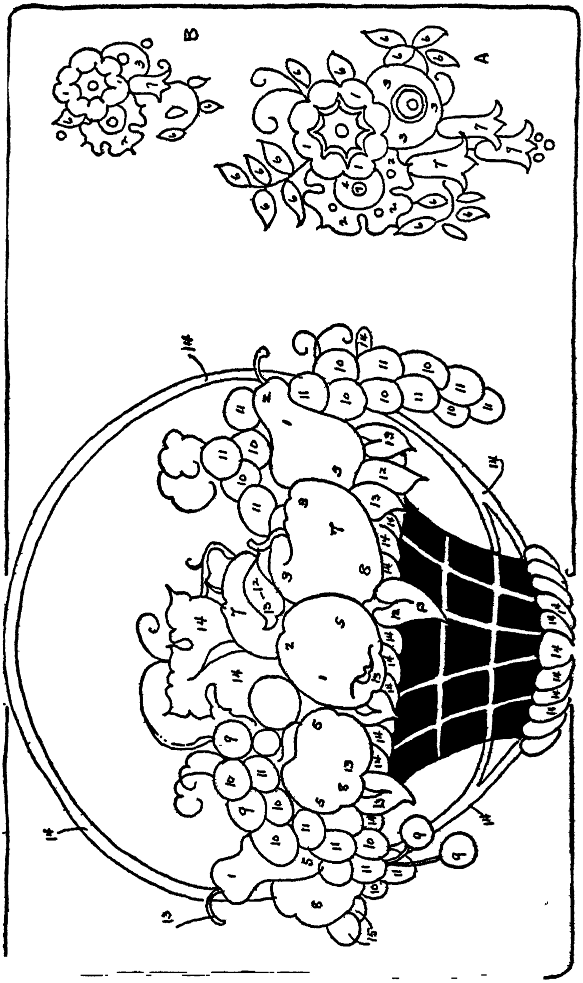


WORKING DRAWINGS FOR DECORATED GLASS

These may be photostated to the correct working size.

Fruit Design: 5 inches across widest part; 4⅞ inches entire height.

Bedside Set: (A) 1½ inches x 3 inches; (B) 1½ inches x 1 inch.

trifle darker than the color of the glass. The same band is around the handle of the lid also.

COLOR GUIDE FOR BEDSIDE SET

The numbers suggested for the mixing of colors correspond to those used to indicate their placing in the design. (See page 201.)

No. 1 *Lavender:* Mauve, flake or Cremnitz white, with white enamel added.
No. 2 *Cream:* Tiniest amount of zinc yellow, thinned with enamel.
No. 3 *Yellow:* Zinc yellow; white enamel added if necessary.
No. 4 *Pinky orange:* Scarlet vermilion, zinc yellow, and white. Orange vermilion may be used instead of scarlet.
No. 5 *Deep pinky orange:* To No. 4 add more vermilion and yellow.
No. 6 *Green:* Emerald green and little zinc yellow.
No. 7 *Blue:* New blue, emerald green.
No. 8 *Black:* Ivory or lampblack thinned with black enamel. Varnish may be used instead of enamel as a dryer.

LOW CANDLE-HOLDERS

Among the many novelties offered in colored glass are the unusual shaped low candle-holders of green-blue glass shown opposite page 193. Decorated in creamy apricot, yellow, orange, and the softest of gray blue-greens, which harmonize with the color of the glass, they make the most acceptable gifts for the miscellaneous shower for the bride, a popular bridge prize, or a delightful addition to the home.

There is nothing more beautifying than the soft radiance which is obtained by the use of candles, and the wise hostess, realizing its charm, will use this suggestion as a means of dressing the table, for festive occasions especially. The decorative quality of the tall candles in the low holders may be enhanced by the use of a center bowl and goblets of the same lovely colored glass, which are ornamented in the same way. Such an arrangement may be relied upon to make a beautiful and colorful table decoration for very little outlay of either time or money.

The designs used on the candle-holders are traced on tissue paper, one repeat being planned for each side of a holder. Their very rounded shape will present the rather trying problem of painting the decorations on a curved surface. As the designs are placed under the glass and the painting made on its outside, it will be found, when work is started, that the design pattern is magnified by the glass. Although it may be difficult at first to paint an accurate repeat, the eye will become used to judging distances in spacing, using the design merely as a guide. After a little practice it will be easy to paint the design as accurately as though the glass were flat and no problem of magnifying involved. Any excessive color must be wiped off the rounded surface of the glass before it has time to harden.

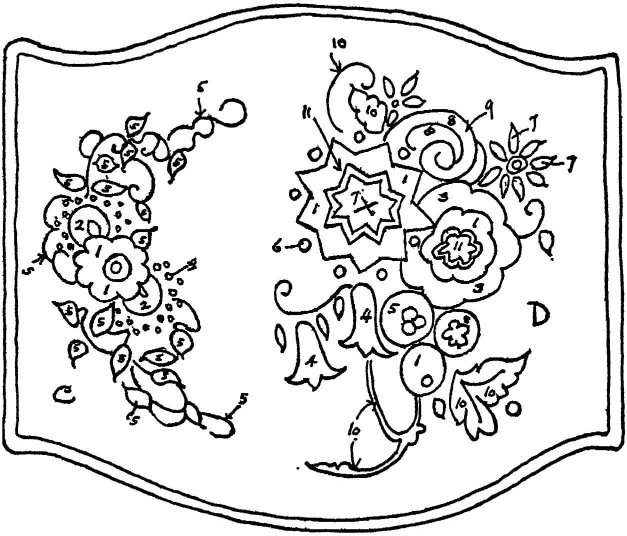
COLOR GUIDE

Follow the numbers on the working pattern C and D (page 204), filling in the parts according to the corresponding numbers in the color guide.

No. 1 *Cream:* Tiniest amount of zinc yellow, tube white, and enamel.

No. 2 *Light apricot:* To No. 1 add a little orange vermilion.

No. 3 *Deep apricot:* To No. 2 add more orange vermilion.
No. 4 *Yellow:* To No. 1 add more zinc yellow.
No. 5 *Gray-blue green:* Emerald green, new blue, and a little mauve.



WORKING PATTERN C AND D

COOKIE JAR

Another inexpensive gift is made from a tall jar which may be purchased at the Five and Ten Cent Store or from any department-store. Although it is of plain, clear white glass, the colorful decorations on a background in panel formation make it a most attractive novelty that may be used as a cookie jar.

The design is painted in the gayest of coloring—dull old blue, old rose, emerald green, with touches of black and yellow introduced to give it snap and add interest to the pattern. The vertical lines of the glass which divide the jar into sections suggested the idea for the background formation of the decorations. By using two panels or sections together, with a plain one in between, an interesting division is made. The design should be centered in the double section of panels, while the single section will remain undecorated. The top and bottom of the jar and the upright lines that form the panels are painted in dull old blue, making the scalloped effect that is such an interesting part of the design.

COLOR GUIDE FOR COOKIE JAR

No. 1 *Blue:* New Blue, emerald green; add white enamel.
No. 2 *Deep blue:* To No. 1 add more blue.
No. 3 *Lavender:* Mauve thinned with enamel.
No. 4 *Lavender-blue:* To No. 3 add No. 1.
No. 5 *Yellows:* Zinc yellow, a little orange vermilion.
No. 6 *Tan:* To No. 5 add a little of No 3.
No. 7 *Cream:* Tiniest amount of zinc yellow, thinned with white enamel; add Cremnitz white if necessary.
No. 8 *Orange rose:* Orange vermilion, zinc yellow, and white.
No. 9 *Deep orange rose:* To No. 8 add more orange vermilion.
No. 10 *Green:* Emerald green, new blue, and white enamel.
No. 11 *Black:* Ivory or lampblack, thinned with black enamel.

In painting in the conventionalized flower forms apply the lightest color first. After it has dried, paint in the contrasting bands of color over it. (For instance, the blue flower at the left of the design should have its entire center painted first in No. 7. Then next to the blue of the petals paint a black outline, following closely the outline of the center. Paint another band, this time in lavender, and then, allowing a one-sixteenth inch space of cream (No. 7), paint in a band of orange and also the very center of the flower.

The lid of the cookie jar also is decorated, having a band of blue painted around its top and bottom edges. The same color is used for the painting of the center of the depressed handle on the lid. After the decorations are dry, they are given a protecting coat of thin white shellac.

CHAPTER IX

Reed Baskets for Hospitals and Schools

REED basketry, because of its very simplicity, has won its place as one of the most practical crafts in occupational therapy departments, and also in classes for backward and retarded children. It is outstanding because it is usually the craft chosen for the beginning of such departments and classes, requiring smaller funds for initial equipment and supplies and needing less floor space. Having thus been made the initial craft, basketry will continue to hold its place, proving its practicability in the following way: The instructor will be able through its use not only to handle more patients or children of different types than is possible with other crafts but to retain their enthusiastic attention by means of the quickly gained results. The latter is one of the chief attractions of basketry, making a strong appeal to patients and pupils alike, who are usually eager to begin new problems. Thus the craft becomes an unconscious influence, securing beneficial results both mentally and physically. The "Occupational Therapy and Rehabilitation Magazine" in speaking of basketry from a therapeutic standpoint says:

> Basketry is one of the most valuable crafts for training in concentration because it is one of the most sedative occupations, yet it gives ample opportunity for self-expression.

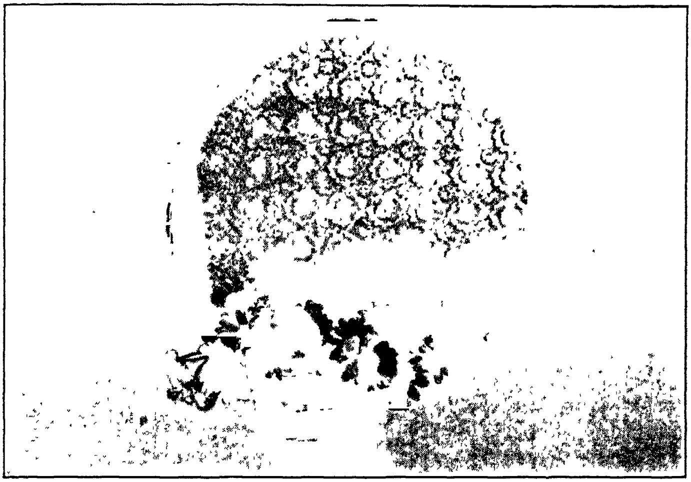
From the motor standpoint it is valuable as an exercise for the hands, wrists, and to a less degree for the elbows and shoulders. Individual fingers are used almost unconsciously and flexion, extension, adduction, pronation, and superation are brought into use also.

Since at the beginning of work it is necessary to give as much encouragement to patients as possible, the use of wooden tray and basket bases will be found invaluable. By combining them with the most elementary weaves and simple shaping, most creditable results are secured with little effort. Gradually, as the progress of the patient is noted and the allotment of time for craft work is increased, basket-weaving may be made more interesting by the introduction of woven bases, more complicated weaves, borders, and shaping. Flagging interest may be stimulated with dyed reeds woven in bands and patterns, combined with natural colored reeds, the basket being completed with various unusual shapes in handles.

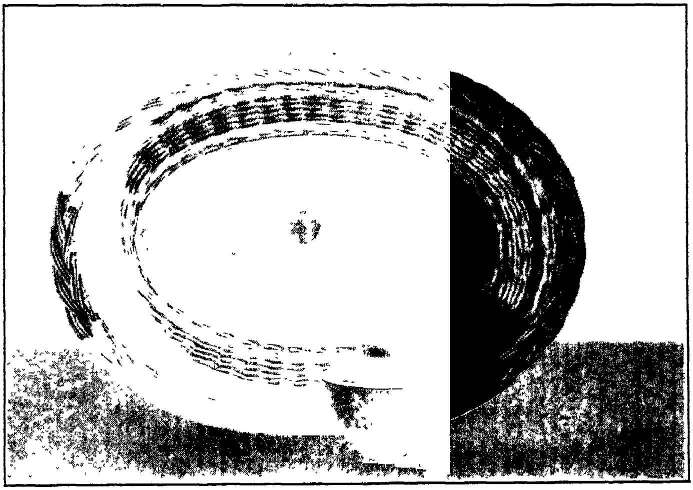
It is important that at the outset the aide or student should realize that the progress of the patient is paramount, and excellence of craftsmanship secondary. While it is desirable to produce as creditable results as possible, the craft becomes for the time being merely an agent for the restoring of health, and however discouraging the completed article, if it has served its purpose therapeutically it has been worth while.

EQUIPMENT

When teaching in hospitals or in classes for retarded children, but especially in occupational therapy work, one must bear in mind that the danger element is usually present, and tools should therefore be limited to the least



SMALL LOW FLOWER BASKET AND ROUND TRAY



OVAL TRAY WITH WOODEN BASE

possible working number. Although a small equipment may prove a disadvantage and complicate matters at times, any difficulty incurred will be overbalanced when the ease with which all tools can be accounted for is taken into consideration. For this reason, from one to six sets of the following tools are recommended, according to the number in the class or department: Wire-clippers with pointed cutting ends; pliers (small flat-nosed type with rough inside); an awl with a dull end; a ruler or tape-measure; a sponge; scissors (kindergarten type with rounded ends); a penknife or Sloyd knife (with rounded end).

Additional equipment may consist of a jig-saw with which to cut bases for trays and basket bases of three-ply veneer wood; hand-drill with drills in sizes corresponding to the number of reed that is to be most used in the class or department. Last of all are the supplies used for the finishing of the baskets and trays, and these include cotton dyes, stains, enamels, flat white, tube oil colors, and floor wax. The mixing mediums vary according to the method used; they are turpentine, linseed-oil, or the thinners recommended for special enamel or lacquers. Brushes also are suggested according to the chosen means of color application; first, for stains or tube oil colors and enamels No. 8 and No. 14 flat oil-paint brushes are recommended. Next, if the quick-drying paints are to be used, a soft camel's-hair brush will be required. For the polishing of baskets that are finished with wax a soft metal polishing brush, and also a stiffer one for large surfaces, will be found most practical.

For best results reeds—or "ratans," as they are sometimes called—should be selected for their uniformity of size and coloring, although in departments with limited budgets the second quality will be found quite as practical for the ordinary needs of basket weaving. The sizes of reeds vary from No. 00, which is the finest and the most costly, to No. 15, which is the heaviest—and incidentally, the least expensive. Attractive effects are secured by combining ordinary reeds with flat ones, and the latter may usually be purchased in two widths.

PREPARATION

The first step of all is to roll each strand of reed into a ring of a size that will fit conveniently into a basin of water. The latter will be used for the smaller pieces of weaving, while a large tub will be required for bigger articles. To make the reeds pliable enough for use, soak them in lukewarm water. Hot water should never be used, because it tends to make the reeds not only hairy and dull-looking but often lifeless as well. The heavier kinds of reed should be allowed to remain in the water from ten to twenty minutes, while the finer ones will require only two or three minutes at the most. Never allow reeds to remain indefinitely in water; put in the pan only enough for the immediate needs of weaving, replacing them with new weavers whenever necessary. Likewise, handle reeds should stay in the water just long enough to make them shapable—never more than a few minutes.

WEAVING AND SHAPING

It has been said that clay is a living medium. Reed may be made as vital as clay if the same care is taken in the development and shaping of the basket, which requires constant watching as the work progresses. First of all, the weaving must be a succession of even motions, each one requiring an exactness in tension in every weaver as it is used in turn. If laxness is allowed, the basket will possibly be straight on one side, flaring on the other, and to correct such a condition the weavers should be pulled in where they appear to flare too much and loosened at points that seem too straight.

A short cut to tight, close weaving is to learn at the beginning the trick of curving the weaver as it is placed between two spokes, pulling on the downward and also on the upward strokes. To do this, place a weaver behind a spoke, take it over the number of spokes required for the weave that is being used and to the inside of the basket, pulling downward. Now, protecting the next right-hand spoke with the thumb and first finger, bring the weaver from the inside of the basket, behind this spoke, pulling the weaver as it is brought upward to the outside of the basket. Such a method will tighten the weaving of the preceding row, and when mastered, will make consistently close weaving mechanical, while developing better shaping with quicker results.

WEAVES

Over-and-under Weave: The number of spokes in the basket will determine whether one or two weavers shall be used. For baskets that have an uneven number, one weaver is required; with an even number of spokes, two weavers will be necessary.

Weave over one spoke and back of the next at the right.

One weaver (on baskets with an odd number of spokes): Place the weaver behind a spoke, carry it in front of one spoke and back of the next, always working toward the right.

Two weavers (when there is an even number of spokes): Place a weaver back of two consecutive spokes, and working first with the *right-hand one,* take it over one spoke and behind the next. Now follow with the *left-hand weaver,* repeating the process. Do not allow the weavers to cross each other; and do not work too far ahead with the right-hand weaver, or it may become the left-hand one, making it impossible to obtain the same number of rows of weaving on each spoke.

To mend the Over-and-under Weave: Allow the short end to remain behind a spoke, and clip it off about one eighth of an inch to the right of the spoke. Place the new weaver end on top of the old one, back of the same spoke, and continue weaving.

Pairing Weave: Two weavers are necessary and should be placed behind consecutive spokes. Begin work with the *left-hand* one, taking it in front of one spoke and back of the next. Repeat with the next *left-hand* weaver, allowing it to cross over the first one, between the spokes. Thus this weave differs from the Over-and-under, in which the weavers never cross. It is possible to use the Pairing Weave on either an even or an uneven number of spokes.

To mend the Pairing Weave: Proceed as with the Over-and-under Weave.

The Single Japanese Weave: One weaver is used. *Weave* over two spokes and back of one spoke. This weave cannot be used on baskets or trays where the number of spokes is divisible by three.

To mend the Single Japanese Weave: Allow the short end of the weaver to stop behind the single spoke (over two spokes and *back of one*) and clip off an inch and a quarter at the right of the spoke. The end is now taken down in the weaving on the *right-hand side* of this spoke, which is now called the mending spoke. The new weaver end is inserted on the *right side* of the spoke which is at the *left* of the mending spoke. Bring the weaver from behind the mending spoke, over the inserted weaver end, and continue weaving.

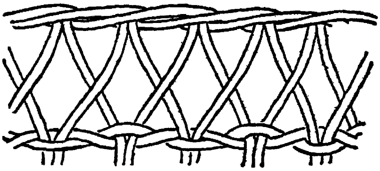


FIGURE 16-A

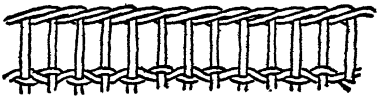


FIGURE 16-B

The Double Japanese Weave: Two weavers are carried as one. *Weave* over two spokes and back of one spoke.

To mend the Double Japanese Weave: Proceed as in the mending of the single Over-and-under, always inserting the new weaver under the remaining one.

The Triple Weave: Three weavers are used. *Weave* over two spokes and back of one. Place one weaver behind three consecutive spokes, and taking each left-hand weaver in turn, over two spokes and back of one spoke, allow it to cross over the two weavers at the right.

To mend the Triple Weave: Proceed as when mending the Single Japanese Weave.

The Two-ply Weave: Four weavers are needed. *Weave* over two spokes and back of two spokes. Place the weavers behind four consecutive spokes, then take each left-hand one in turn, over two spokes and back of two. Two-ply is used wherever strength is required, as it makes the weaving the same on the back as it is on the front, appearing like triple weave.

To mend the Two-ply Weave: Proceed as in mending the Single Japanese Weave or the Triple.

THE COIL

This may consist of three, four, five, or more weavers, and is always reversed but not always locked.

Three-rod Coil: Weave one row of triple weave, stopping work when the *right-hand weaver* is back of the spoke at the *left* of the *initial* spoke. *To reverse the coil* take each right-hand weaver, in turn, over two spokes and back of one spoke. If this is correctly done, the *left-hand weaver* will now be *back* of the *initial spoke.* It is important that the left-hand weaver be behind this spoke; if by any chance it is behind another spoke, take the weaving out and proceed according to the directions until it is behind the initial spoke.

Locking a coil: After the coil is reversed so that the weavers are in their correct position, it is ready for the process of locking. For convenience, call the weavers on the inside of the basket *beginning weavers* and those on the outside, *ending weavers.* Pull the *beginning weaver* back or away from the spoke, then taking the *ending weaver* (which should be back of the same spoke) between the pulled-back *beginning weaver* and the upright spoke, bring it to the outside of the basket. Repeat with the other two weavers (both ending and beginning weavers) until all are in place. The ending weavers will be, of course, on the outside of the basket, and the beginning weavers on the inside of the basket. Clip off the front and back ends with a slanting cut.

THE ARROW

This consists of two rows of coils made of two, three, four, five, or more weavers. The first row of weaving turns upward, while the second one is reversed, turning downward, thus making the arrow-head pattern or design.

Three-rod Arrow: Weave one row of triple weave, reversing it but not locking it thus make a third coil. The same weave is followed on the second row, the weave remaining *over two spokes and back of one;* but instead of carrying the weavers *over,* take them *under* the two weavers at the right, thus making the converged weaving.

Finishing the arrow: Stop weaving when the right-hand weaver is *back of the spoke at the left of the initial spoke.*

It is important that the weaver should be in this position; if it is back of another spoke, the weaving cannot be ended correctly. Now take the right-hand weaver over two spokes and under two weavers, bringing it from behind the next spoke. Repeat with each right-hand weaver (over two spokes and under two weavers) thus ending the pattern without irregularities. It will be noticed in the making of coils and arrows, that the weave is always counted over one less spoke than there are weavers. For instance, in a three-rod coil, the weavers are taken over *two* spokes and back of one, while in a four-rod arrow the weavers are placed over three spokes and back of one. So in finishing off the arrow follow the same rule, going under the same number of weavers, that the ending may be correctly made.

BASES OR CENTERS

Button or Split Center: Eight spokes are required, all of the same length. Find the center of one of the spokes and pierce it with an awl, pushing the thickest part of the tool through the reed. Now split the reed about half an inch to the right and left of the center point, and then repeat the process until four spokes in all are split. Take one of the unsplit spokes, insert or thread it through the four split spokes, then push the other three unsplit spokes through the same openings, making four spokes each way.

Measure fifteen inches from the end of a fine weaver, loop it, placing its long end over the right horizontal group with the short end under. Take the top or long weaver down, close to the center foundation, to the under side of the work, holding it there and bringing the short end to the outside. Turn the work around so that the lower vertical group of spokes becomes the right-hand horizontal one, then proceed with the top or over weaver as before, following with the under one. Turn the spokes around again, repeating the "winds," as the strokes of weaving are called, until three or four have been woven over each spoke group. Take care that the corners are neatly mitered.

The next step is to separate the spokes into singles, making them radiate so they are equal distances apart. Take the ending weaver (which should be the long one) over two spokes and under one spoke, thus holding the short one in place, clipping it off on the under side of the weaving. Continue with the weave, going over two spokes and under one (Single Japanese Weave), separating the spokes into singles, keeping them straight and equal distances apart. Remember to curve the weaver, pulling on the downward as well as on the upward stroke. During this process protect each spoke as it is used in turn, between the finger and the thumb. This will pull the weaving of the preceding row in toward the center, thus assuring a closely woven base. If at first it is difficult to pull the weavers in closely, the awl may be used between spokes to push them in place.

BI-SPOKING

Full-length spokes may be successfully used with the split or button base on small or medium-sized baskets, but when contemplating the making of the larger basket, it will be wise to plan small base spokes, with the addition of longer side spokes. As the basket increases in size, the space between spokes will become greater in proportion. If the base is not reinforced by additional spokes, the result will be a weak and wabbly basket. So after weaving the base the required diameter, cut the base spokes off one at a time, clipping them even with the weaving. Insert a long spoke deep in the weaving, on both right and left of each cut base spoke. Repeat until every base spoke has been reinforced, and if in this part of the process the weaving is pushed in closer, exposing the base spoke ends, resume the weave used in the base, counting the pairs of spokes as single ones.

When the base spokes are entirely covered, take two new weavers, insert them behind the next consecutive spokes at the right (making three weavers in all), and separate the spokes into singles with a three-rod arrow. After completing the separating of spokes with the arrow, crush each spoke with the flat-nosed pliers, close to the weaving. The spokes are now turned upward to form the sides of the basket with the next few rows of weaving.

INDIAN CENTER NO. 1

It will be necessary to have sixteen spokes of required length and also two spokes half that length. Divide the long spokes into groups of four, holding them in the following order (as in Figure 17):

Group 1 is held vertically.
Group 2 is held horizontally over Group 1.
Group 3 is placed diagonally from right to left, *under* the first two groups.
Group 4 is placed diagonally, from left to right, *under all* the groups.

Select a pliable fine weaver and place it under the lower left diagonal group, with its end pointing downward. Working with the Over-and-under Weave, take the weaver over the left-hand horizontal group, under the next, and so on around the basket center, pulling in as tightly as possible to form a small center. Continue in this way, following the course of the first wind, until three are woven.

Now insert the two short spokes in the *center of the upper vertical group,* not allowing their ends to extend below the winds just completed. An uneven number of spokes will result, which is particularly desirable when forms are to be covered, such as glass bowls, plates, etc. Next separate the spokes into pairs (which are counted as single spokes throughout the entire basket), using the Over-and-under Weave. The same base, Indian Center No. 2, may be made without the addition of the short

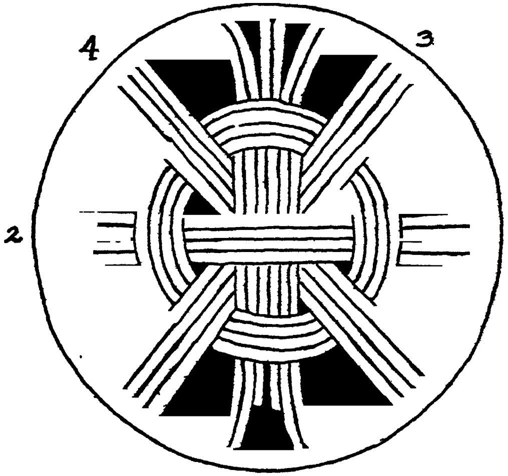


FIGURE 17—INDIAN CENTER NO. I
Showing the use of two spokes half the required length.

spokes, but if Over-and-under is employed, two weavers must be used, because there will now be an even number of spokes in the basket.

INDIAN CENTER NO. 3

One of the most practical of centers, especially where a decorative effect is desired over clear colored-glass foundations, or where the work is to form a flower-holder top suitable for short-stemmed flowers. Sixteen, twenty-four, or more spokes should be used, depending upon the size of the base or the opening of the glass that is to be covered. If the flower-holder is to be made, the center weaving is secured with damp raffia or fine string over the opening of the bowl. The weaving is made over the sides, from the top to its base, where the spokes are finished and clipped off. Supposing that twenty-four spokes are the required number, divide them into groups of six, holding them as in Figure 18, in the following order:

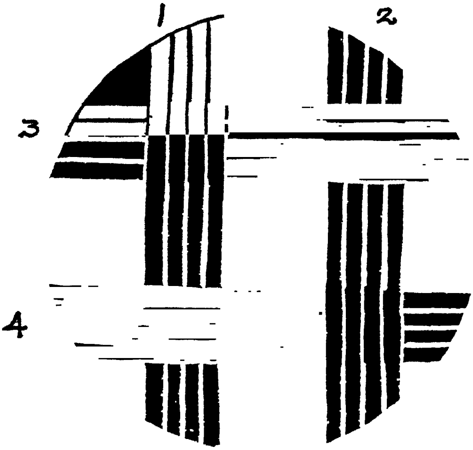


FIGURE 18—INDIAN CENTER NO. 3

Showing the placing of the groups of spokes required for the making of the openwork Indian Center.

Group 1 is held vertically.

Group 2 also is placed vertically, allowing a half-inch space at the right of Group 1.

Group 3 held horizontally under Group 1 and over Group 2.

Group 4 also is held horizontally, over Group 1, allowing a half-inch space below Group 3 and under Group 2.

Choosing a fine pliable weaver, make a loop in its exact center and place it around the left side of Group 3. Make a row of pairing over the groups of spokes, to form a circle of a diameter that is in correct proportion to either the base or the top opening of the bowl, holding the spokes in position. When the left side of Group 3 is again reached, completing the circle, the spokes may be separated into pairs (which are counted as single spokes) with triple weave. As the first row of weaving is merely a basting, it is cut out after a few rows of triple weave have been made.

OVAL BASE

Six needles No. 4 reed of the required length.
Three threads No. 4 reed of the required length.
Two supporters of the same length as the threads.

Separate the needles into pairs, allowing a half-inch space between them. Hold the threads vertical, with the needles in a horizontal position, insert a fine weaver through the pairs of needles at the left side of the threads, allowing its end to point downward. Turn the threads so they are horizontal, with the needles vertical and the weaver extending from the upper left-hand corner. Take it diagonally over the first pair of needles to the lower right-hand corner, and under the threads vertically to the upper right-hand corner. From here it is taken diagonally across to the lower left-hand corner, then diagonally *under* the work to the upper right-hand corner. Now wrap the threads vertically as close as possible, until the upper left-hand corner of the next pair of needles is reached,

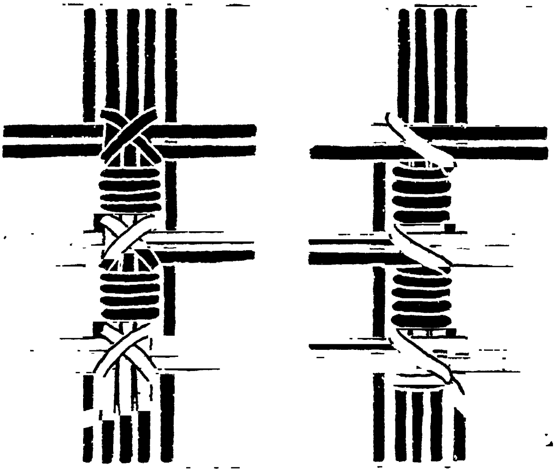


FIGURE 19—OVAL CENTER

At the left is shown the wrapping of the oval center over the vertical spokes (called threads) and also over the horizontal ones (needles).

At the right is under or wrong side of the center, showing how the weaver is taken *diagonally under the work to the upper right hand corner.*

Repeat the process over the middle pair of needles and also the pair at the right.

Sharpen the ends of each supporter, inserting one through the needles to right and left of the "spine" of the basket, as the work just completed is called. If longer oval bases are desired, the number of pairs of needles should be increased. Do not make the space between the original pairs of needles greater, because the space will necessitate too long weaving strokes, resulting in a weak base. The spokes at each end of the "spine" should be crushed with flat-nosed pliers (exclusive of the middle one, which must remain straight). Do not crush the pairs of spokes at each side of the basket, and count them as single spokes throughout the weaving of the entire base. Separate the spokes at each end of the basket so that they radiate evenly, keeping the middle spoke straight. Continue with the Single Japanese Weave, until the base is the required size, making the weaving as firm and as close as possible.

BORDERS

There are many borders used in basket making, but unfortunately it will be possible only to include directions for the ones used in the making of the baskets that are illustrated.

Elementary Border: In the beginning of basket weaving, it is advisable to use the most elementary borders, reserving the more complicated ones until the worker is more skilled in weaving. The border used on the flower basket illustrated opposite page 241 (lower cut) is as follows:

First row: Back of one spoke to the outside of the basket.

Second row: Over two spokes, back of the next spoke to the inside of the basket.

Third row: Over two spokes, under the next one. Keep the spokes close to the top of the basket. Clip off.

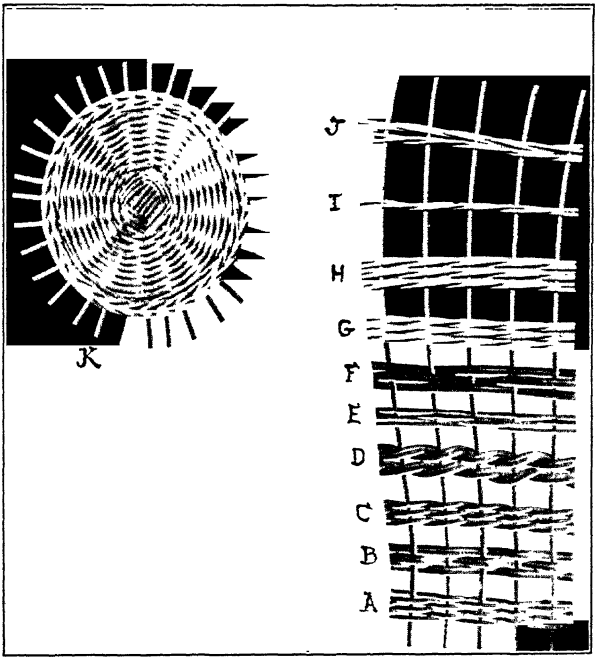
The proportions of the basket will determine the size of the roll which will be made by the second row of the border, influencing the number of spokes over which the weaver spoke must be taken. Small baskets will look best if the spoke is taken over one instead of two spokes, while larger ones can stand more; take it over four or five, thus making a rope-like coil that is most attractive and effective. The third row will have to be guided by the roll chosen for the second row, or what can be made with the remaining length of spokes.

Commercial Border: One of the most practical as well as the most useful borders is the Commercial Border. No. 1.

Before work is begun on any heavy spoke border, the spokes must be crushed close to the weaving. Selecting any spoke, mark it No. 1 with the two following at its right, No. 2 and No. 3. Take No. 1 back of No. 2, which will bring it to the outside of the basket, then bring No. 2 back of No. 3, which will *result in two laid-down spokes.*

From here on, each step will be counted in twos, so now, taking the left-hand laid-down spoke over the next standing spoke, or No. 1, bring it from behind the second standing spoke and to the outside of the basket. Bring the first standing spoke down beside it so that it lies parallel to it, then repeat the process with the next left-hand laid-down spoke, taking it back of second standing spoke, bringing the next first standing spoke down so that it too, is parallel to it. *There should now be two pairs of laid-down spokes.*

If all the spokes were of the same length in the beginning, there will now be a long and a short spoke in each pair of laid-down spokes. Take the longer one (or the one next to the first standing spoke) of the left-hand pair back of the second standing spoke to the outside of



ELEMENTARY WEAVES MOST USED

A Over-and-under Weave.
B Double Over-and-under Weave.
C Pairing Weave.
D Double Pairing Weave.
E Single Japanese Weave.
F Double Japanese Weave.
G Triple Weave.
H Two-ply Weave.
I Three-rod Coil.
J Three-rod Arrow.

A Button or Split Base, bi-spoked and separated into single spokes with a Three-rod Arrow.

the basket, bringing the first standing spoke down beside it as before. Repeat around the entire basket, until the first strokes at the beginning of the border are reached. The long spoke of the left-hand pair should be taken under the first laid-down spoke and the last standing spoke taken under the same stroke in the beginning of the border. Two pairs of laid-down spokes will remain, and the long spoke of the left-hand pair should be parallel to the laid-down spoke under spoke No. 2.

Separate the last pair in the same way, taking the long spoke according to the position of spoke No. 2, bringing it out under No. 3. The first row is now completed and if it is correctly made there will be one spoke extending outward around the entire basket. Each of these should be taken in turn in front of one spoke and back of the second one, to the inside of the basket.

Take care not to cross the spokes, opening the space with an awl at the left of each spoke, pulling in the weaver-spokes carefully and loosely, so they are parallel to the two laid-down spokes, thus forming a flat, effective border consisting of three parallel spokes.

Braided Border: Mark the first four spokes with lead pencil, numbering them consecutively. Allow from sixteen to twenty inches above the weaving, crushing each spoke with the flat-nosed pliers, close to the weaving, before beginning work. Bring the first three marked spokes down toward you, holding them in the left hand. With the right hand take the left spoke *over* the other two spokes, placing it in between the first two standing spokes so it is now on the inside of the tray. Bring the first standing spoke down over it to the outside of the tray, repeating with the second and third spokes, which will result in the first step: *three single laid-down spokes inside and three* *single laid-down spokes outside.* Pull the weavers out so they will be loose enough to allow for the finishing of the border.

Take the first or left-hand laid-down spoke of the inside group and lay it at the right side of the third outside laid-down spoke. Take the left-hand spoke of the outside laid-down group between the next two standing spokes. Bring the first upright or standing spoke down over it and then pair with the left-hand inside spoke. Repeat with the next outside left-hand spoke. And the result will be the second step: *two single laid-down spokes on the inside and three pairs of laid-down spokes outside.*

Pairs are now worked as one would work single spokes, until the next or third step is reached: *two pairs of spokes inside and three groups of three spokes outside.* Continue to braid (in, down, and triple) until fours are reached, then drop the left-hand short spoke of each left inside group, thus making the braid three and three.

When the first strokes of weaving at the beginning of the border are reached, there will be *two groups of triple spokes on the inside with three groups of triple spokes on the outside.* It is now that the four marked spokes will become useful, so if the penciling has become indistinct, re-mark with a clearly defined number of strokes. Take the left-hand outside group under spoke No. 1 (which is, of course, laid down) and to the inside of the tray. Bring the right-hand pair of spokes of the left-hand inside group down beside spoke No. 1, pointing outward. Take the next outside group under No. 2. Bring the left-hand inside pair down beside No. 2. Take the left-hand outside group under No. 3, and then the left-hand inside pair must be brought down beside No. 3. It will now be noticed that there are three groups that have been taken under

Nos. 1, 2, and 3, and that there are two spokes remaining in the left-hand outside group. Upon examining No. 4, you will find one spoke already in position under it, so by carrying the two left-hand outside spokes under No. 4, parallel to this spoke, you will make the required three spokes under No. 4.

It is important to have the spokes in the same order of weaving so that a flat effect will be produced, and from here on the braid must be worked following the course of the laid-down spokes used in the weaving of the first strokes of the border. It is advisable also to work from the outside of the tray to the inside, and then from the inside to the outside, until the braid is completed. If the course of any spoke is followed too far, confusion is apt to result; if the inside and outside groups are kept at the same stage of the game, the work will be found less difficult.

METHODS OF COLORING AND FINISHING BASKETS

It is of the utmost importance that the completed basket shall be finished to its greatest advantage. The most ordinary as well as the cheapest baskets are those which are finished with either mahogany or shiny oak stain or with orange or white shellac. Baskets treated in this manner give the impression either that time was most limited, necessitating haphazard, hurried methods, or that the worker was entirely lacking in imagination as to what may be accomplished with artistic colored finishes. Perhaps the two best methods by which a pleasing finish may be achieved are by means of two-tone glazed effects, or by shading with various dye baths, so that the basket becomes a harmonious part of the color scheme of the room.

When the selling quality is an important consideration, it is advisable to have sample baskets from which color schemes may be selected, and allow the rest of the basket stock to be finished according to order.

Dyes: Among the practical means of finishing, cotton dyes head the list as the easiest of all, proving their right by their resulting lovely color effects. Follow the directions given on the package of commercial dye, adding rock salt (instead of the ordinary salt) to set the color. Dip the basket first into the lightest color, then, if it is to be two-tone, into the deeper one, turning it around in the dye so that the same degree of shading will be secured. Usually the best results are gained by making the shading darker at the top and bottom of the basket, allowing the center to remain the light color of the first bath. If, however, the color gradation is too decided, dip the entire basket quickly into a diluted bath of the first color. Caution will be needed to keep the color of the basket from becoming muddy and for this reason the last bath should not only be diluted but also be a hasty one. For instance, if turquoise blue is to be the color of the first bath and a deeper tone is desired at the top and bottom of the basket, it may be dipped into a light purple bath. Then, to grade the coloring, dip the entire basket into a diluted bath of the original turquoise, thus smoothing the effect. Rinse well in cold water repeating until the color is clear.

Enamels and glazing: When enamels are suggested as the finishing medium, it will not be necessary to buy separate cans. By combining white enamel, of the ordinary household variety, with the tube oil colors, many interesting foundation colors may be made. Such a method makes it possible to mix either a small or a large amount of any color, and when mixed in an air-tight discarded mayonnaise jar the remaining color may be labeled and stored away for future use.

Mixing colors: Squeeze some tube oil color into the glass container or mayonnaise jar; into it pour a small quantity of white enamel or a flat white that has a dryer in its make-up. Stir the color into the enamel until it is smooth and entirely free of lumps or sediment of color, and if it is too thick, thin it with turpentine. Then rub it into the weaving with a flat oil-paint brush, making certain that the reed is entirely covered without any white spots showing through after painting is completed.

Glazing: These foundation colors may be further emphasized by the application of a second color which is mixed in a similar manner and applied over the first one, after the latter has dried hard. This is called glazing. Before the second color has had time to dry, wipe it off carefully with a soft cloth, allowing some to remain in the depressed parts of the weaving, to tone down any crudeness of the first color application, thus giving a most artistic treatment to the reed-work. It is particularly adapted to the finishing of trays where the predominating colors of the material used under the protecting glass should be matched, for thus most harmonious coloring may be secured.

Antiquing: Often the crudeness of the foundation needs toning down, but the use of another glazing color seems undesirable. Then antiquing is the right method to use, for it makes beautiful colors that are usable in most decorative schemes. Squeeze some raw umber or Vandyke brown into a jelly glass, covering it with a small amount of turpentine. Mix until the paint is smooth, applying it in the same way as the glaze is applied. Allow it to stand for about five minutes, then wipe it off with a soft rag.

As in the glazing method, the color will remain in the depressed parts of the weaving and also tone down the crudeness of the bright level surfaces. If by any chance the resulting coloring is too deep, wipe it off, with a clean turpentine cloth, until the desired degree of light and dark contrasting shades results.

Linseed-oil method: Another method of obtaining good coloring is by means of boiled linseed-oil, which is excellent, preserving the reed and keeping it from becoming brittle. Brush the linseed-oil upon a small section of the basket, beginning work on the inside of the base. Squeeze some clear tube oil color on a palette or an old plate, and apply it directly, without mixing, to the linseed-oiled section of the basket, rubbing it into the reed with a flat oil-paint brush. Colors are mixed right on the reed. Apply one over another as a stain, reserving a clean brush with which colors may be blended and smoothed after their application. The color should never be so thick that a "painty" appearance will result; it should be more like a stain which sinks into the reed, becoming a part of it. If the paint is too thick, it will dry with a blistered, uneven appearance.

Turpentine stain: Tube oil paints also may be added to turpentine to form a practical stain for baskets, one of the advantages of this particular method being that it is possible to match materials and to obtain lovely, unusual colors. Into a jelly glass squeeze the tube oil color and pour enough turpentine over it to cover the paint. Dilute the color by mixing the two together, gradually increasing the amount of turpentine until the desired consistency of the stain is obtained. Using small bits of reed as samples, experiment with the stain, thus determining its right consistency and color. To be correct, the stain should be thin enough to penetrate the reed without giving a painty effect. After the application of the stain, the reed must be allowed to dry thoroughly and then it may be given a wax finish.

Waxing baskets: For basket finishing, floor wax in paste form should be used, applied to the stained or dyed basket with a flat oil-brush. Allow it to stand for about ten minutes and then in the case of small baskets polish with a soft silver-polish brush; for larger surfaces use a stiffer polishing brush. It will be necessary to concentrate upon a small section of the basket, using a liberal amount of elbow grease during the polishing process! When the entire basket is finished, a dull gloss will give the delightful artistic effect which distinguishes the better grades of baskets.

FLOWER BASKET WITH HANDLE (OPPOSITE PAGE 241)

Six spokes No. 2 reed 24 inches long.
One piece No. 6 reed 30 inches long (handle).
Weavers No. 1 reed.

Weave the split or button center, making three winds around the center of the spokes. Separate the groups of spokes into single ones with reversed pairing weave, continuing until the base measures two inches in diameter. With the flat-nosed pliers crush the spokes close to the weaving, turning them upward with four rows of a four-rod coil (reversed but not locked). Continue with nine rows of pairing, a four-rod arrow, ten rows of pairing, and three rows of triple weave. Crush spokes close to weaving.

Border: First row, back of one spoke to the outside of the basket. Second row, over two spokes to the inside of the basket. Third row, over one spoke and under the next; then clip off.

Handle: It is important that the handle reed be placed so that the winds around the center of the base shall be in either a vertical or a horizontal position. Select the center spoke of one of the original groups, following this spoke out to the edge of the base and then up the sides of the basket, to the border. Insert the awl down in the weaving beside the spoke and open a space for the handle reed. Take the No. 6 reed, measure the depth of the basket with one end of it, pointing each end for as many inches as the basket is deep. The reed should be cut so that it is flat on one side and gradually pointed on the other; insert it so that the flat side is placed next to the spoke, pushing it down in the weaving as far as possible. Count six spokes over to the opposite side of the basket and insert the other end of the handle in the same way.

Wrapping handle: Take a piece of fine reed and measure one and a half times the length of the handle, cutting three pieces of reed this length. Insert them under the border at the right-hand side of the handle, allowing about three inches on the inside of the basket so that each weaver may be ended securely. Carry the three weavers as one, working toward the left, and wrap with an uneven number of wraps to the opposite side of the basket. Upon reaching the border again, take all of the weavers under it, on the right side of this handle. Separate them, placing one weaver at the left of the handle (instead of ending all three together in one spot). End the next one in the center allowing the last or right-hand weaver to remain where it is. Finish them off separately, taking each in turn, over one spoke and under one until they are all secured and then clip off. This particular model was dyed a bright orange, allowed to dry, and then waxed and polished.

BASKET FOR SHORT-STEMMED FLOWERS
(OPPOSITE PAGE 208)

Sixteen spokes No. 00 reed 30 inches long.
Sixteen spokes No. 00 reed 15 inches long.
Luster-glass bowl 3½ inches in diameter, 3 inches high.
Weavers of No. 00 reed.

Often there is need for just such a basket as the low flower basket illustrated, and it will be found not only very useful for holding pansies, violets, nasturtiums, and other short-stemmed flowers but most salable in gift shops and at bazaars.

Weave the Indian center No. 1 (without inserting the extra half-length spokes), making an even number in the basket. Two weavers are required for the over-and-under weaving. Separate the groups of spokes into pairs, which are counted as single spokes throughout the basket, then work nine rows of over-and-under weave, or the number of rows required to make the weaving of the same diameter as the base of the glass. Secure the woven base to the glass form, with damp raffia or fine string, turning upward with five rows of triple weave, pulling the weavers in to the shape of the base of the bowl. Now separate the pairs of spokes with openwork weaving, allowing it to cover a seven-eights inch space by crossing the right-hand spoke over the left-hand one (as in Figure 16-A). Each spoke is held separately in place with a row of pairing which is used merely as a basting, being cut out after the next row of weaving is completed. On these single spokes work three rows of pairing, then insert the sixteen spokes of No. 00 reed fifteen inches long down in the five rows of triple weave at the base of the basket, over the weaving, and in between each pair of crossed spokes just completed. So the spokes will be held in their proper position, weave another basting which will catch them in between the original ones. Next weave a three-rod arrow, cutting out the basting after it is completed. Allow a three-quarter inch space above the arrow just completed, keeping the spokes straight (as in Figure 16-B). Then after holding them in place with a pairing basting, weave two rows of triple, finishing with the braided border.

Coloring: Dye the basket a soft blue, with light-blue cotton dye, and after allowing it to dry, wax and polish until a dull gloss is obtained.

FRUIT BASKET (OPPOSITE PAGE 241)

Sixteen spokes No. 2 reed 27 inches long.
Thirty-two spokes No. 2 reed 13 inches long.
Thirty-two spokes No. 2 reed 6 inches long.
Two pieces of No. 6 reed 30 inches long (handle).
Weavers of No. 1 and No. 2 reed.

Weave the Indian center No. 3 (see directions at the beginning of the chapter and also Figure 18), allowing a one and a half inch diameter, holding it in place with a pairing basting. Then work three rows of triple weave, six rows of double Japanese weave, and five rows of two-ply weave. Insert two of the thirteen-inch spokes between each pair of spokes, then separate into pairs again with a three-rod arrow. Next crush and turn them upward with two rows of five-rod coils (which are reversed but not locked), using No. 2 reed weavers. Work one and five-eights inches of openwork weaving, which is made in the following way:

Working toward the left, take the left-hand spoke of each right-hand pair in turn, over one spoke, under one spoke, joining the next spoke at the top of the space. The pair thus made is held in place with a pairing basting, and after the openwork is completed another weaver is added and a three-rod arrow is woven with No. 1 reed. Next cut out the basting, then make another three-rod arrow, flaring the weaving upward over the spokes, which are kept straight (see Figure 16-B) to form a one and a half inch space above the first arrow at each end of the basket.

Border: The first and second rows of the border are those required for the making of the Commercial Border. (See directions on page 224.) The third row is a coil on the inside of the basket, made by taking each left spoke over two spokes and under the next one; clip off.

Standard: Turn the basket upside down, inserting one of the six-inch spokes of No. 2 reed at right and left of each base spoke. Upon these spokes weave the Commercial Border, keeping them flat so that an even standard is made.

Handles: Point the two pieces of No. 6 reed at each end. Insert them between the coils at the base, taking each spoke end under the first coil and into the base weaving as far as possible. Center them at each end of the basket, allowing two pairs of spokes in between the handles. Measure the length of the handles, cutting four pieces of No. 1 reed once and a half times this length. Begin each pair of weavers at the right of each single handle; wrapping over toward the left, make two wraps. Continue over the double ones, making five wraps until the single handles are reached on the other side. Separate the weavers so they do not cross, and make the same number of wraps as were made in the beginning. Secure the weaver ends under the border at the standard of the basket, by taking each one over one spoke and under one, all the way around the basket.

Coloring: Purple cotton dye was used for dyeing the basket, according to the directions on the package. After it was dry, floor wax was applied with a stiff oil-paint brush and ten minutes allowed for it to dry. Then the basket was polished with a stiff brush until a dull gloss was secured.

CULLING BASKET (OPPOSITE PAGE 241)

Three threads No. 4 reed 7 inches long.
Two supporters No. 4 reed 7 inches long.
Six needles No. 4 reed 6 inches long.
Sixty-eight spokes No. 1 reed 16 inches long.
Two spokes No. 6 reed 27 inches long.
Weavers of No. 1 reed.

Weave the oval base, using the single Japanese weave, until it measures about three and a half inches by four and a half. Then insert a pair of spokes (sixteen inches long) at right and left of each base spoke. In order that the ends of the oval basket may be given additional strength, split the middle spoke at each end. Then insert an additional pair of spokes deep in the slit spoke, which will make three pairs of spokes in the center at each end. Separate the pairs by working a three-rod arrow around the basket, and keeping the work flat, weave six rows of pairing, followed by a four-rod arrow. Allow an inch space for openwork weaving, as in Figure 16-A, holding them in place with a pairing arrow. The pairs are separated on the next row into singles, with four rows of two-ply weave. Finish with the braided border. In starting the border, turn the spokes toward the center of the basket, thus forming the standing ledge that is used instead of side weaving in this basket.

Handle: As the basket is worked flat, its entire shaping depends upon the handles for the flared sides; therefore they should be arranged carefully. Taking one of the twenty-seven inch pieces of No. 6 reed, hold it against the basket, measuring the distance in from its border to the second arrow. Cut each end of the handle reeds this depth, making them flat on one side and slightly pointed on the other. Find the inside spoke of the left and right pairs of spokes in the original base weave (single Japanese), and follow these spokes to the outside of the basket.

If these marked spokes are correct, there will be three crosses between the handles at each side of the basket. Insert the pointed No. 6 reeds at these places, taking them in as far as the second arrow, repeating on the opposite side of the basket, turning the sides slightly upward. The two handles are tied together in the center and also at the left and right sides of the basket. Be sure that the handles are inserted in the basket to the same depth; if one appears higher than the other, insert it farther in the weaving or pull the other out a little, so that the entire handle will be flat. Cut six weavers once and a half times its length, dividing them into groups of three.

Wrapping handle: Place each group under the border at the right of each single handle, allowing about three or four inches for ending purposes on the inside of the basket. Wrap each group over toward the left, making two wraps on the single handles, then take all six weavers (being careful to keep them flat and in the same order) and wrap seven times over to the opposite side of the basket. It is advisable to have a central wrap, to make an uneven number and to balance whatever wrapping may have been made on the left side of the basket by repeating the wraps on the right side.

When the single spokes are reached, wrap them like the ones on the opposite side, taking all the weavers in under the border on the right side of each handle. Then separate them into singles, taking them in under the border to form a more graceful line. Each end of the weaver is taken under the border so that it is secured.

Coloring: The culling basket model is a very popular one for bazaars, as its graceful lines make it practical for sandwiches or pastry as well as for flowers. It may be colored with dyes or painted with enamel finish which is given an antique to dull its brightness. To obtain the latter effect, mix a small amount of white enamel, using Chrome Green No. 2 in one dish; old gold in another, and a small amount of mauve. All of these colors may be made by using tube oil paints and white enamel, mixing enough of each one for the entire painting.

Paint the under part of the basket green, then start in the center with the old-gold paint, following it with a band of green out to the first arrow. Over the green, brush the old-gold paint, blending it so that it makes a soft grading of coloring. Next take the mauve-paint brushing over the arrow into the green so that the change from one color to the other is gradual, while the color in between is bright and clear. The openwork weaving and also the border are painted in old gold and the two-ply weave or the space directly under the border is in green shaded with mauve. The handles are painted in green, with old-gold wrappings. When the paint is dry, apply a coat of antique over the entire basket, referring to page twelve for further directions.

ROUND TRAY (OPPOSITE PAGE 208)

Fourteen-inch tray base (circular).
Piece of glass to fit tray base.
Fifty-four spokes No. 2 reed 12 inches long.
Weavers of No. 2 and No. 1 reed.
Old-gold covered design in Japanese paper.

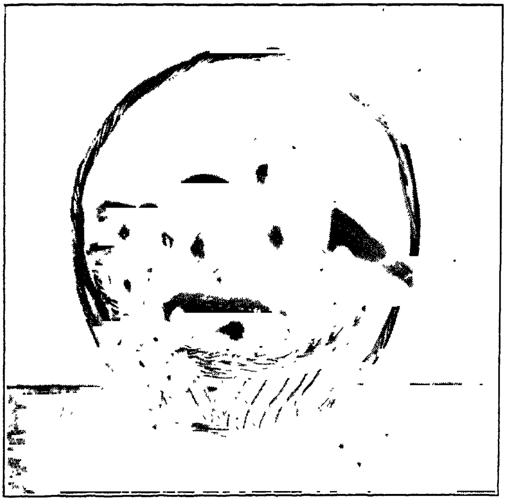
Place the glass over the paper, drawing around it with a lead pencil and cutting out on the marked line. Place the paper over the base, pasting it, with liquid cement or library paste, to the tray base, stretching it so that it will not dry in ripples. Now taking the twelve-inch spokes, insert about five of them through the holes in the base, allowing three inches or more to extend below it. Weave the coil around the under side of the base by taking each left spoke in turn over one spoke, under one spoke, over one spoke and back of the next, so that each spoke end will point toward the center of the tray base. Repeat until the first strokes of the weaving are reached. Here the remaining spokes are taken in the weaving, following the course of the first laid-down spokes.

The tray is turned right side up and the glass placed over the paper. Measure the circumference of the tray, cut three pieces of No. 2 reed one and a half times this length, and weave a three-rod reversed and locked coil. Take each weaver over one spoke and back of two spokes, so that the heaviest part of the weaving is over the glass, thus in an attractive way holding the latter in place. If the glass has been cut a trifle small for the base, the number of weavers may be increased so that the resulting rope-like weave will be heavy enough to hold the glass in position. The next few rows of weaving will require No. 1 reed; work two rows of double over-and-under, following with a row of triple weave. Returning to No. 2 reed, weave a three-rod coil (reversed and locked), flaring the weavers gradually upward at each side of the basket so that the handles will be formed. Crush the spokes close to the weaving and complete the tray with the Commercial Border. In decided contrast to the lovely tone of the covered gold paper used for the background, the reed is painted a dull black, making a most effective as well as charming tray.

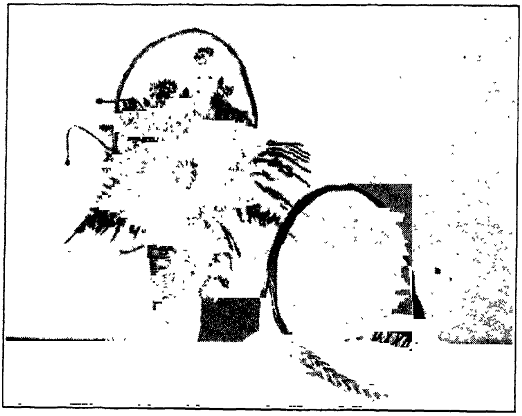
OVAL SERVING TRAY (OPPOSITE PAGE 208)

Thirty-eight spokes No. 4 reed 3 inches long (dyed soft green).
Thirty-eight spokes No. 4 reed 10 inches long (dyed soft green).
Wooden base No. 33.
Weavers of No. 4 and No. 1 reed (dyed yellow, mauve, and combined with natural colored reed).
Dyes—any kind practical for cotton materials.
Liquid cement or glue.
Tube oil colors, carbon paper, and brushes.
Small can of white enamel.
Shellac and turpentine.

Before basket weaving is started, the tray base must be given two coats of the green enamel so that it will not warp in the course of the work. A small can of jade-green quick-drying lacquer or enamel may be purchased; or the color may be mixed in the following way: Pour



LOW FRUIT BASKET



FLOWER BASKET AND CULLING BASKET

some of the enamel into a jelly glass and into it squeeze some emerald green, adding a small amount of new blue to tone the color down. Mix thoroughly until a soft blue-green results, then give the board two coats, allowing it to dry thoroughly after each coat. Center the design (Figure 20) on the tray base, place carbon under it, and then with a hard lead pencil trace the outlines on the board. Mix the colors required for the decoration, placing in parts of the pattern according to the corresponding numbers on the color chart, which is as follows:

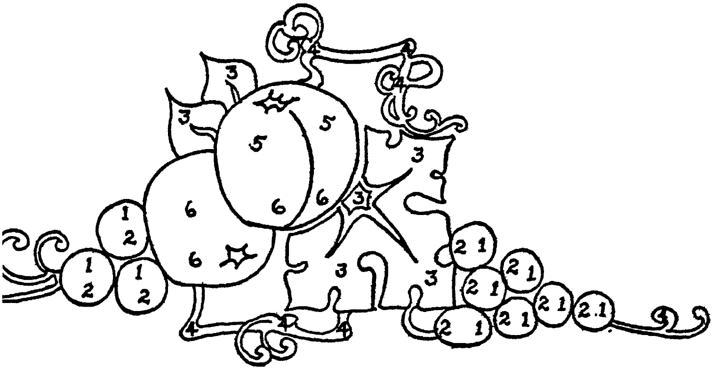


FIGURE 20

COLOR GUIDE

No. 1 *Lavender:* Mauve and white enamel. Add Cremnitz or flake white if color is too thin.
No. 2 *Purple:* To No. 1 add more mauve. If a red purple is desired, add small amounts of crimson lake.
No. 3 *Dark blue:* New blue, a little of No. 2, and white enamel.
No. 4 *Deep gray:* Lampblack and Cremnitz white, new blue and white.
No. 5 *Yellow:* Yellow ochre and white enamel.

No. 6 *Orange:* Orange vermilion and enamel.
No. 7 *Green:* Background green enamel.

Each spoke is dipped into glue or cement and then inserted in a hole in the tray base. Using mauve reed, work two rows of triple weave on these spokes, then a three-rod arrow in yellow reed, followed by two rows of triple weave in the mauve-colored reed. Insert one of the ten-inch spokes of No. 4 reed to the right of each twenty-three-inch spoke. With natural-colored reed weave two rows of double pairing (two pairs of weavers carried as single ones). Separate the center pair of spokes at each end of the tray base into single spokes with the next row of pairing. Add either a short or a long spoke to these single spokes, whichever is lacking. Weave two more rows of pairing, making five rows of double pairing in all. Next, using No. 4 reed, weave a three-rod locked coil and then crush the spokes.

The spokes are now turned upward at right angles to the decorated part of the board which is in the center of the upright spokes. Work two rows of a five-rod coil (reversed but not locked) with No. 4 reed, three rows of double pairing with the fine natural-colored reed, two three-rod arrows in mauve reed, then another arrow in yellow reed, using the same number of weavers. The next arrow is in purple reed, and in making the first row of it, gradually flare the weave over the spokes at each end of the tray, to form the handles. Cut off the short No. 4 spoke close to the weaving, measuring the height of the handles to make certain they are the same at each side of the tray. Wet and then crush the spokes close to the weaving and finish with the Braided Border.

Supplies may be purchased from the following shops:

REED BASKETS

SUPPLIES

Reed: Milton Bradley Company, Philadelphia and New York.

Tray Bases and Reed: Louis Stoughton Drake, Inc., West Newton, Boston, Mass.

Artists' Supplies: F. Weber & Company, Philadelphia, Baltimore and St. Louis.

CHAPTER X

Raffia and Pine-needle Baskets

BASKETRY is recognized by all to be the oldest of the handicrafts, dating back to the early days of primitive man's fight for existence and preceding the ancient crafts of pottery and weaving. Probably to us the most familiar kinds of ancient and primitive baskets are those made by the North American Indian squaws, out of the native grasses, roots, vines, and other materials which were characteristic of that particular section of the country in which they lived.

From a collector's point of view, their very limitations are the interesting features of these Indian baskets, because each type with its representative designs and native materials shows marked individuality, thus recording the folk lore, poetry, art, and religion of the country—in other words, the history of its people. With this knowledge these primitive designs which are so rich in symbolic meaning become of paramount interest to the scientist as well as to the collector.

There are two distinct classes of baskets that are most used in our modern handicrafts—those evolved entirely out of various sizes of reeds, ratans, and vines and those inspired by the baskets made by primitive peoples, which come under the heading of sewed basketry. In the latter classification are the familiar raffia and pine-needle bas-

AN ATTRACTIVE UNDER-ARM PURSE AND A DECORATIVE MAT

WORK OF STUDENTS OF PHILADELPHIA SCHOOL OF OCCUPATIONAL THERAPY

From left to right: Small covered basket, Mariposa or Knot Stitch; oval basket, Navaho or Figure-Eight Stitch; peacock tile with raffia frame; bowl-shaped basket, Lazy Squaw Stitch; pine-needle basket, Lace Stitch.

kets, either one of which requires that the raffia be used as a sewing material over a coiled foundation of reeds, vines, pine needles, or grasses, shaping and holding the rows together by means of various interesting and effective stitches.

RAFFIA

Since there is a difference of opinion as to what raffia really is, let us pause briefly and remove any uncertainty. Raffia is obtained from a palm (*Rafhia ruffia*) which is a native of Madagascar. The outer fiber or covering of this palm is stripped from the trees during certain seasons of the year, and after the natives have gathered and packed it into bales, it is shipped to different countries as raffia.

Raffia may be purchased in its natural color or in the most delightful shades, the latter having been obtained with vegetable or analine dyes. While it is possible to dye raffia at home, much time will be saved by using the fast-colored raffias which may be bought from any basket-supply shop. However, if the source of supplies be distant and time limited, necessitating the dyeing of the natural-colored raffia, the process is simple. There is only one important requirement, and that is that the raffia must be washed thoroughly before it is put into the dye-pot.

In choosing between vegetable and analine dyes, one must be guided by the following considerations: Vegetable dyes are especially recommended because they seem to have less effect upon the raffia, making it less likely to shred during the sewing process. The analine dyes produce a more desirable brilliancy of coloring, and if the raffia is of good quality, may not cause it to shred.

Lovely effects may be obtained through the use of either sort and it is a toss-up which is preferable!

GENERAL DIRECTIONS

One of the secrets of successful raffia-basket making is that the raffia should be soaked in water, allowing it to drain in a newspaper or cloth during the work. If the raffia is wet, weaving will be closer and more even without the irritating shredding of strands which is sure to follow the use of dry material. Likewise the foundation reeds should be soaked in lukewarm water just long enough to make them shapable. Another thing essential to the making of firm and smooth baskets is to use the strands flat, taking care that they do not twist or overlap roughly.

When renewing a strand of raffia allow the ending piece to lie parallel with the foundation reed. Place the new strand so that its end points toward the left, holding it under the reed. Wrap the rest of the strand over the two ends (always working toward the left), proceeding with the stitchery so that it makes a continuation of the original stitching.

Joining reeds: Cut the top of the ending reed with a slanting cut, but the new reed is cut in the opposite way on its under side, for the same number of inches. Place the new reed, cut side up, under the ending one, making certain that the spliced piece is of the same size as the rest of the reed. If it is thicker or thinner, make a new splicing; otherwise the weaving will be uneven and unsightly at this point.

Shaping: The coils of weaving, or so-called rows, may be made to flare by allowing each succeeding one to extend slightly outward from the preceding row; or the opposite effect may be obtained by drawing the rows inward. Straight sides are made by holding the rows directly one over the other, and not allowing them to flare or slant inward.

Finishing baskets: Cut the underside of the reed in a slanting line making the cut so gradual that the last row or the top finish may be accomplished without its being noticeable. Wrap the raffia over it to make a continuous finish.

ROUND-COIL CENTER

The reed which is used as the foundation for most raffia baskets is soaked in lukewarm water just long enough to make it shapable. It will be noticed that each strand of raffia has a hard narrow end and also a wide one. Remember that, in order to avoid the shredding of raffia, which is always a possibility even though an excellent grade has been secured, it must be dampened before it is used. The thickest part should be pulled through the needle, and the work begun with the narrow end.

It is easier to begin raffia baskets with a knotted raffia strand than by the older method of coiling and wrapping the reed. Adopting this newer method, allow about three inches from the end of a strand of raffia and tie a knot. Thread the tapestry needle on this strand and wrap over the knot to form a small center foundation. Now cut the end of a pliable piece of fine reed, with a slanting cut, inserting deep in the raffia center the point thus formed. Wrap as before, coiling the reed, then proceed with the stitch selected for the making of the basket base.

OVAL COILED CENTER

After soaking the reed until it is pliable, cut it with a slanting cut about two or three inches from its end.

Fold the reed four inches from its tip, and work with the Navaho Stitch (sometimes called the Figure Eight Stitch) until the resulting oval center is closely covered. Then threading the needle on the strand, coil the reed, continuing with the Navaho Stitch until the base is the correct size. (See page 249 for directions for the Navaho Stitch.)

Among the various stitches that may be used in sewed basketry the most practical are the Lazy Squaw; the Navaho or Figure Eight, and the Mariposa or the Knot or Openwork Stitch.

LAZY SQUAW STITCH

Begin the basket according to the directions for the making of either the round or the oval base, holding the center thus made in the left hand and wrapping with the right. Take the strand, wrap over the reed once, and then take the needle between the last two rows of the sewed center, to the outside of the basket. Now take the strand over the wrapped row of weaving and also the single loose reed, to the under side of the basket, bringing it up between the loose reed and the finished work, thus making a long stitch. Wrap once, take a long stitch, repeating the process and continuing until one row has been made around the basket. It will then be necessary to wrap and make the stitch at the right of each of the stitches of the preceding row, so that the rows of stitching will be evenly spaced across the basket.

As the strands of raffia vary in size and thickness, stitches cannot be accurately counted as could be done in the making of other patterns where strands of even thickness are used. For it may take two stitches to make the required size of stitch where the raffia is thin or when the tapering part of the strand is used. Therefore duplicate the size of the stitch and also the space between stitches, regardless of the number of wraps and stitches that are required to keep this uniformity.

NAVAHO STITCH

This is sometimes called the Figure Eight Stitch, because of the similarity of its formation to the figure eight. It is started by making the coiled center and bringing the needle between the coils of the last two rows, to the outside of the basket. The strand is now slipped over the woven or covered last row, between the loose reed and the coil, to the under part of the work. Then wrap over the reed so that it is on the inside of the basket again. Continue with another stitch between the coils of the preceding row, repeat the process of the first stitch made, until a smooth, firm basket base results. Each row of reed will be covered with the raffia twice, and the basket will be remarkably strong, durable, and of such tight and smooth workmanship that water can be carried in it.

MARIPOSA STITCH

Because it allows a space between rows of the wrapped reed, this is often called the Lace or Openwork Stitch. It follows the same general principles as the Lazy Squaw Stitch, in that a long stitch with a wrapping in between is used in its make-up. However, although the principle may be the same thus far, it has an additional stitch over the long one, which makes it quite different in appearance. The third stitch is made between the rows of weaving, over the long stitch, forming a knot which separates the rows slightly and makes the lacy or openwork effect. The wrappings which form the knot may be increased in number if the space between stitches is desired wider, but as with the Lazy Squaw Stitch, all stitches must be on the right side of the ones on the preceding row, and they must be kept of even thickness and firmness.

PLANNING DESIGNS

Variety is attained in the weaving of the stitches as well as in the choice of color. Natural-colored raffia for the background and lovely colored ones for the patterns form the interesting designs which give basketry its chief charm. To obtain these delightful designs, accurate spacing is essential, so that each design-repeat will not only be in the correct relation to its background but will also be pleasingly balanced. One way of securing the foundation spacing necessary for the placing of the design is this:

If the base is to be circular, cut a paper pattern of the same size. Fold it into the number of parts required for the repetition of the design—two, four, six, or eight, depending upon the size of the design in proportion to the base and the finished basket. Then crease the paper well over these divisions. For instance, to secure four repeats, carefully fold the circle first in two and then into quarters. When the accurately divided pattern is made, open it and hold it over the sewed base, marking with a soft lead pencil at each creased division.

To return to the matter of raffia stitchery, use the natural for the background color; sew in the foundation stitch until the marked pencil part is reached. The color note may then be introduced with a strand of contrasting raffia, making in each division the necessary number of stitches required for the first row of the design. Between these divisions return to the natural background raffia, carrying the contrastingly colored raffia under it parallel to the foundation reed, wrapping over it until the next repeat or division is reached.

The design will be developed by either increasing or decreasing the number of stitches on each row as they are required to complete the chosen pattern. When rows or bands of color are used, they should be clearly and accurately defined, without overlapping sections where the change of color is made, and the same rule applies to the making of designs.

PEACOCK TILE (OPPOSITE PAGE 245)

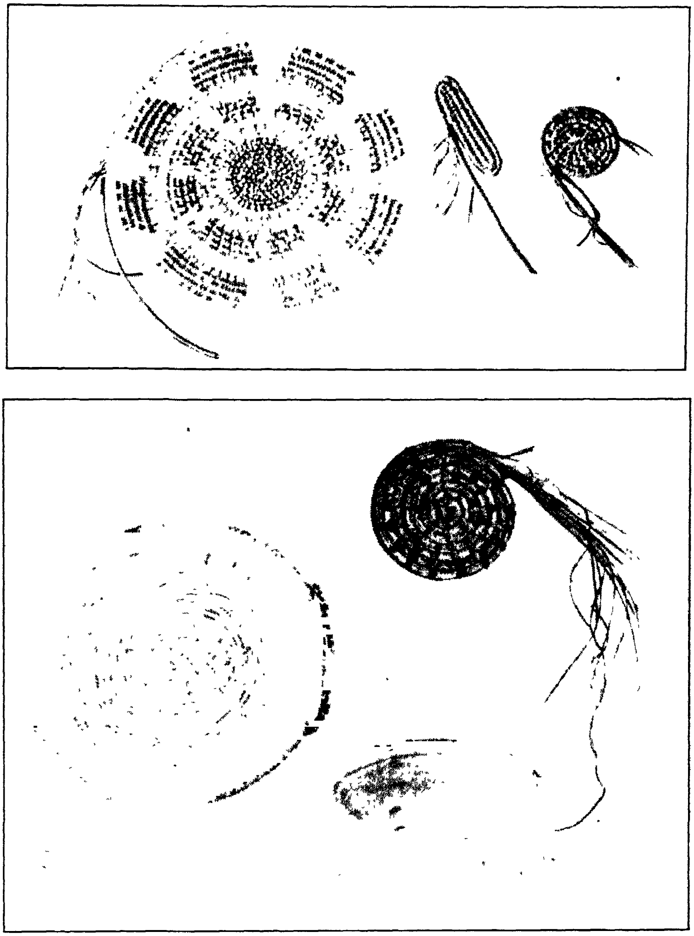
Circle of glass 9½-inch (at any paint shop).
Two pieces of No. 3 or No. 4 reed.
Three peacock feathers.
Japanese figured paper or tea-box paper.
Tapestry needle No. 18 or No. 19.

Allow the reed to remain in tepid water until it is pliable, and dampen the raffia also, allowing it to drain between newspapers in readiness for work. Curve one end of the reed so that it forms an eight and a quarter inch circle, then cut the end which lies close to the curved reed, with a flat slanting cut for about three inches. After cutting the reed, make a circle of the required size again, place a piece of raffia with its end parallel with the joining of the reed, wrapping over the two pieces of reed, including the raffia end. Keep the raffia as flat as possible, with no overlapping ridges, working from the right toward the left, and continuing until the joining is again reached.

Thread the needle on the raffia strand, wrap the loose reed three times, then take a stitch over the covered reeds and also the loose one, bringing the needle to the outside of the work between the reeds of the wrapped circle. Continue the work, making stitch and space even and uniform, repeating until the joining is again reached. Wrap the next row between the stitches, allowing the same spacing as in the preceding row, making a stitch in the center of each raffia stitch, which when continued will form a braided effect.

When the turn of the tray is reached, or when the sewed circle becomes the same in diameter as the glass, the reed is placed on top of the preceding row and work is continued as before. Two rows will form enough depth to make the necessary spacing required for the glass and the background. To finish off the reed, cut it with a slanting cut on the inside, so that it is gradually ended, wrapping it over and over, and securing it to the preceding row.

Mounting peacock feathers: Wash the glass, place it over the Japanese paper, draw around it with a soft lead pencil, and then with scissors cut the paper on the pencil line. Make two pieces of cardboard in the same way, and paste the teabox paper to one of them, stretching it taut. The peacock feathers are next placed over the gold background, the glass over them, and the lower parts of the feathers which extend below the glass are cut even with it. The frame is now placed over it, then the whole thing is turned on the wrong side and secured in position with a raffia faggoting stitch, which is attached to the second row of the side weaving. Cover the second piece of card-



RAFFIA CENTERS AND PINE-NEEDLE WORK

Upper plate: At right, round coiled center made with Lazy Squaw Stitch. Middle, oval coiled center made with Navaho or Figure Eight Stitch. At left, round center showing introduction of three stitches (Lazy Squaw, Arrowhead, and Navaho), in colored raffias against natural background. Lower plate: Upper right-hand corner, coiled center of pine needles, made with Pine-needle Stitch. At left, pine-needle basket. Lower right-hand corner, bowl covered with Pine-needle Stitch.

board with blue sateen or silk, place it over the raffia frame, and secure it with the same color of sewing-silk, at each of the long raffia stitches, using a basting stitch in between, thus completing the tray.

RAFFIA EMBROIDERY

There are many ways of using raffia besides those which require a foundation of reeds, grasses, or pine needles. The two most practical are (1) crocheting and (2) embroidering on heavy-mesh dark-colored canvas. Very pretty under-arm purses, bags, and decorative mats may be made in the latter way. Over the dark canvas foundation, work the raffia as flat as possible, taking care that the stitch is not too long. When a background is to be filled in, the upright stitches are made in rows, every alternate stitch being one canvas block shorter than the preceding. In starting new threads, make a few running stitches on the canvas, working over them, thus avoiding the bulkiness of knots. The floral decorations are made with the over-and-under stitch, the spaces being filled in either horizontally or vertically, according to the pattern.

The purse illustrated was made of a strip of canvas twelve and a half inches long by eight and a half inches wide, allowing a half-inch around the entire piece, outside the embroidery, for the turned edge finish. After the embroidery was completed the piece was saturated with water. Then it was protected between old pieces of muslin and pressed with a very hot iron until the embroidery lay flat and smooth. It was lined with a contrasting color of linen which was placed so that its wrong side and also the wrong side of the raffia work were back to back, being held in this position with small overcasting stitches. The piece was folded upward four inches and was overcast closely at each side, then the top was turned down three and three quarter inches to form the flap of the purse. It was dampened with a very wet cloth and pressed in position, and the purse was finished. If a larger underarm bag is desired, the oblong may be made larger, with more background and a wider border for the same design. Any cross-stitch pattern may be adapted successfully for this work.

Very often it is necessary to protect table-tops from scarring, and a raffia mat may be used for this purpose; and the more decorative it is, the less objectionable will be its use.

The mat illustrated was made from a piece of canvas six inches square, counting an inch and a half turnback for the raffia-covered border which completes the design. Start work from the center, embroidering the design and filling in the background next. Last, turning back the edges, work over these double to form the outer heavy binding finish.

SUPPLIES

Raffia: Charles Mather, Holliston, Massachusetts.
Reed: Milton Bradley Company, Philadelphia, Atlanta, St. Louis. J. L. Hamett Company, 250 Devonshire Street, Boston, Mass.
Canvas: Art craft Industries, 66 Church Street, Cambridge, Mass.
Peacock feathers: Sears Company, 59 W. 37th St., New York.
Japanese tea-box paper: Japan Paper Company, Philadelphia, New York, Boston.

PINE NEEDLES

Under the heading of basketry, pine-needle work also must be included. As suggested by its name, the material for work of this kind consists of the long-leaf pine needles which are found mainly in the Sunny South. They either may be gathered from the trees, dried, sorted according to their length, and arranged in bundles or they may be purchased in pound and half-pound packages from any kindergarten supply shop. The needles used vary in coloring, the most desirable being of a beautiful brown or a soft mellow green, carefully selected for their length.

Instead of pine needles, materials such as beach-grass and wire-grass or even Japanese straw matting may be used for a foundation. Upon experimentation it will be found that these are interesting to work with, as well as practical, and that with them charming baskets may be constructed.

GENERAL DIRECTIONS

The pine needles are placed in cold water, remaining about ten minutes, or just long enough to make them pliable. They are then drained and allowed to stand in a newspaper or cloth during the working process. Do not allow the needles to stay in water too long; divide them into small bundles, which can be easily immersed and replaced with others as they are needed.

At the end of each pine needle there will be found what is called a "sheath" which incloses three leaves. Pull or cut off this sheath, and if the needles are sticky with resin, wipe them with a damp cloth. As raffia, especially the dyed kind, has a tendency to shred during the sewing process, work will be greatly improved and hastened by dampening the strands, draining them in newspapers.

Coiled center: Now take six or eight needles, holding them so they form a gradually pointed end. Next, select a strand of raffia and lay it *parallel* to the needles, with its end at their point. Now start to wrap the raffia about one inch in from the tip of the needles, working as smoothly as possible, until the end of the bunch is reached. Then coil the wrapped needles so that they form a small ring, thread a tapestry needle on the raffia strand, and sew the coils securely together with one or two overcasting stitches.

Now using the simple over-and-under stitch, divide the coiled pine-needle circle into either six or eight stitches, which should be about one eighth of an inch apart. Do not cover the pine needles entirely, decrease the number if necessary, making sure that they are spaced evenly. For upon these first stitches the correct radiation of the rows of raffia stitching will depend, making either an accurate spacing or a lopsided or uneven effect.

Pine-needle Stitch: In the next row, bring the stitch to the outside of the basket between the coils of the pine needles, so that it is at the left of the next over-and-under stitch. Take the needle right through the pine-needle coil, in a slanting position, so that it is directly above the center of the next stitch on the coil of the preceding row. Pull the strand toward the left, put the needle between the coils at the left of the stitch of the preceding row, bringing it to the outside of the basket.

Before the raffia is pulled in to form the next stitch, take the needle through the looped raffia, so it will form a blanket stitch, and then pull tightly at the outside of the coil. Now bring the needle on the right-hand side of the original stitch of the preceding row, repeating the process, which will result in a slanting long stitch on each side.

Complete the pine-needle stitch by making a knot between the coils over the right and left stitches just finished, and then continue the stitching at the right and left of each original long stitch of every preceding row. (See plate facing page 252).

The Spiral or Coiled Stitch, is made at the left of the first row of stitches, just as the pine-needle stitch was made. All the stitches must be made at the left of the ones of the preceding row, thus the spiral or coil effect is secured.

Pine needles will have to be added so that the coil will continue of the same size throughout the basket. The loose ends of the working coil should be opened and the pointed ends of the new needles inserted deep into it, keeping the smooth part of the needles turned outward. Work is continued as before, additional needles being gradually inserted so that the coil will not be wider in some places than in others.

If the basket is to be strongly constructed, new rows of stitches will have to be introduced between the original rows. For as the basket increases in size, so also will the space between the stitches become greater in proportion, therefore introduce new stitches like the original ones chosen for this particular basket. To avoid monotony, the stitching may be done in different patterns.

Basket Finish: When the last row of the basket is reached, begin to cut out a few needles at a time, starting about ten or twelve stitches to the left of the finish. The cutting process, to be successful, must be so gradual that the top line of the basket will remain straight. The over-and-under stitch is used for the evenly made finish.

Handles: Interesting handles are made by combining reed or wire with the pine needles—a very practical and easy method of attaining pleasing shapes. Often, too, handles are made by carrying the reed around the basket, wrapping it with raffia over the pine needles ,and carrying it upward to make the desired shape.

PINE NEEDLE SUPPLIES

Milton Bradley Company, Philadelphia, Atlanta, San Francisco.
Louis Stoughton Drake, Inc., West Newton, Boston, Massachusetts.

CHAPTER XI

CANE SEATING

ONE of the easiest ways to learn the art of chair-caning is by experimenting upon a small frame which may be purchased at any kindergarten supply shop. Although the process is the same for frame and chair seat, the latter may vary as to its size and shape, thus involving new problems which may be difficult for the beginner to solve.

The cane used for seat-weaving is made from the outer bark of a palm called ratan, which grows in the jungles and innermost forests of India, China, and the Malay Peninsula. The inside of the ratan is put through a process of seasoning, paring, and bleaching, and is finally sorted according to its grade and size. When thus prepared, it becomes what is known as "reed," and forms the foundation for the making of woven baskets. The outer bark of the ratan is cut into strips from one-sixteenth to three-sixteenth inches wide, usually from eight to eighteen feet in length, and is then prepared for the market, in bundles or hanks of one thousand feet. In this form, cane, as it is now termed, may be purchased from any basket-supply shop in sizes known as fine fine, fine, medium, and coarse.

The single strands of cane are more easily managed if they are pulled from the loped end of the hank, and each one rolled into a ring of convenient size. The best grades of cane have a very shiny surface, and this is placed on the outer or right side of the weaving.

The two patterns most used in cane seating are the Common Seat Weave, which requires seven steps, and the Elementary Square Pattern, which has only five.

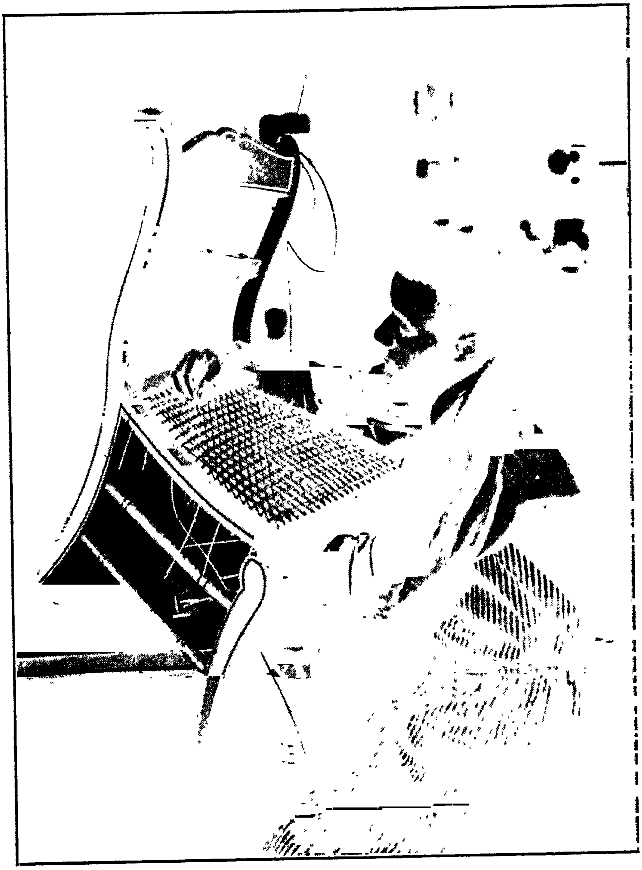
The Common Seat Pattern is the most practical of the cane seat weaves and it is therefore given first, with the more elementary one following. The latter should be used mainly for decorative panels in furniture, for radiator coverings, or in places where there will not be much hard usage or strain from heavy weights.

EQUIPMENT

Unless a great deal of work is to be done, no tools will be necessary other than a few of those required for the making of reed basketry—a pair of clippers or scissors, an awl, a penknife, and four wooden pegs.

PREPARATION

As cane must be made pliable before it is used for weaving, the rolled strands should be soaked in lukewarm water for a few minutes, then allowed to drain before work is begun. Do not let the strands stay in the water any length of time or they will become water-logged, as well as dark in coloring. So that the cane may be kept smooth and untwisted, with its shiny side uppermost, each strand must be repeatedly pulled between the thumb and index finger as the work progresses.



PATIENT IN THE WORKSHOP OF THE PHILADELPHIA SCHOOL OF OCCUPATIONAL THERAPY, WORKING ON A CHAIR-SEATING PROBLEM

CANE SEATING

COMMON SEAT PATTERN

Using the small square frame suggested at the beginning of this chapter, insert a strand of pliable cane in the hole at the right of the upper left-hand corner hole. Allow three or four inches of cane to extend below the frame, holding the strand in place with a wooden peg and making certain that the shiny part of it is uppermost, or turned outward. It is important that the strand should not be twisted; to prevent its becoming so, take it through the index finger and the thumb, pulling its entire length through. Now take the end of the smoothed strand over the opening to the lower part of the frame, inserting it through the hole directly under the one at the top of the frame, thus making a vertical stroke. Hold it in place with a peg and then turn the wrong side of the frame toward you. After smoothing the strand by drawing it between the finger and the thumb again, take it over the back of the frame, inserting it in the second lower left-hand hole (exclusive of the corner one) and bring it to the outside of the frame. It is important that the weaving over the wrong side of the frame shall have square corners, as each strand turns from one hole into the next one and that the shiny part is uppermost here also.

Now take the strand from the second lower left-hand hole, over the opening, to the one directly above it (or the second top hole), making another vertical stroke. Next, insert it through the third top hole, repeating the process of the first two strokes, until a row of vertical strokes is made across the entire width of the frame. (These strands, however, must not be pulled too taut because the weaving of the finishing diagonals will tighten the work so that it may possibly crack or pull out when any strain or weight is placed upon it.) *This will complete the making of the first row.*

Second row: When the last vertical stroke has been made, the strand is taken across to the second hole on the right-hand side of the frame. Weave a row of horizontal strokes over the verticals, repeating the process used in the making of the first row. When these are completed, all the holes in the frame will have been used *except* one at each corner.

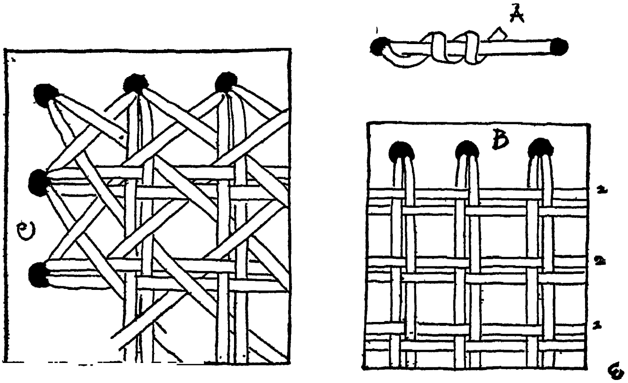


FIGURE 21

(A) The ending of a strand of cane. (B) Weaving begun with the fourth step. (C) Two diagonal lines in each corner hole.

Third row: This is a repetition of the first two rows, in that another row of verticals is woven through the holes in a similar manner. However, the strand must be taken *over* the horizontals and *parallel* to the verticals, and if they are correctly worked, there will now be a horizonal row *between* two vertical ones.

Fourth row: The preceding rows have been merely a repetition of successive strokes, and now the actual weaving is begun. Start a smooth, pliable weaver in the hole next to the corner of the horizontal or single row of strokes. The weaving strand must be woven over one and under one, and upon reaching the other side of the frame, is inserted in the hole directly opposite the one where weaving was begun. Then bring it up through the next hole at the right, keeping the weaving at the right side of each stroke, as the lines are woven in turn. (See Figure 21-B.) The work may be dampened with a sponge or made pliable by wetting the hand and then the woven surface, repeating two or three times until it is in the right condition. The weaving must now be pushed together so the strands form pairs, with open squares in between.

In ending off, a strand of cane should be taken under the nearest strand made between holes on the wrong side of the width of the frame, and its end wrapped flat (so that its shiny side turns outward). Repeat this three or four times, until it is entirely secured, and then it may be clipped off about an eighth of an inch to the right of the last wrap. (See Figure 21-A.)

New strands, when inserted, should be secured with a peg; later, when there is enough weaving, they may be wrapped in the same way as the ending strands, the wraps being made as flat and as neat as possible.

Fifth row: Begin weaving with diagonals. Bring the weaver through the hole at the *corner nearest* to the last weaving, marking the upper part of the frame *"Top."* Holding the frame in position, take the strand *over the verticals* and *under the horizontals* of the former rows of weaving, working in a diagonal course across the frame. Care must be taken to avoid the confusion that will result from turning the frame, which makes it hard to decide which are verticals and which horizontals. Continue across the frame, from the center filling in the right-hand side diagonally. When the lower right corner is reached, clip off the strand. Start a new strand in the same corner as the first diagonal strand (two strands in each corner hole) working over to the upper left-hand corner of the frame. When correctly woven, each diagonal strand will swing in a line corresponding to that of the first diagonal, and should the line change abruptly, you may find that you have omitted a hole, which has caused the awkwardness of line.

Sixth row: This is a repetition of the fifth row, and uses the remaining corner holes. Each vertical and each horizontal pair of strokes must have an over and an under strand of weaving, to give additional strength to the woven seat. A common error in the making of the diagonals is to allow the strands to cross on top and also under the pairs, without the woven vertical and horizontal first two rows *between* them. So examine the weaving carefully, making sure that each pair of strokes has both an over and an under diagonal. (See Figure 21-C.)

Binding: The weaving is now ready for the final row, which is made of binding or finishing cane. A heavier cane must be used, and work may be continued with the remaining weaver or a new strand may be inserted. Hold the binding cane over the holes of the frame, bringing the weaver to the outside, then over the binding cane, taking it through the same hole to the inside. Bring it through the next hole at the right to the outside of the frame, taking it over the binding and back through the same hole to the inside again. The process is repeated around the frame, so that the binding is secured through each hole with the weaver. When corners are reached, the binding cane should be made as square as possible; finish both ends off under the frame by wrapping them neatly with fine, flat wraps of the weaver cane.

ELEMENTARY SQUARE PATTERN

As the spaces will be more open because fewer rows of weaving are required, a wider cane is recommended than the kind used for the Common Seat Pattern, which will make the finished work heavier. The first row of weaving is the same as that required for the making of the first row of the Common Seat Pattern, or a line of vertical strokes. (See page 261.)

First row: A line of vertical strokes.

Second row: Composed of horizontal strokes which are interlaced over the first row with over-and-under weave.

The third row starts with diagonals, making a line without weaving on top of the first and second rows, from the lower left-hand corner to the upper right-hand one. Continue the work, going from one side of the frame to the other, until the diagonals are complete, making sure that only one line of diagonals is taken in the corner holes.

The fourth row: Run the last diagonal lines of cane from the lower right-hand corner to the upper left-hand one, weaving the cane *under* the single diagonal strand and *over* the cross formed by the first rows of weaving. (See Figure 22, page 266.)

The Binding follows the same method as that described in the directions for the Common Seat Pattern. Take the strand around the binding cane and back in the same hole, repeating until all of the holes have been covered.

In the weaving of actual chair seats, the method of starting work should be changed, because the shape of the chair is never square but will vary, being perhaps wider in front than at the back. Even supposedly round chair-seats will be irregular at times, inclined toward the oval rather than the round shape. So, instead of starting work at the left of the seat, as in the making of the sample square frame, find the center hole at the back of the seat. Insert a long strand of cane through this hole, working over the opening to the one directly under it at the front of the seat, thus forming a vertical stroke. Repeat, working over to the right until the right-hand side of the seat is reached. Insert another strand in the hole at the left of the first vertical strand, and continue the work over to the left side of the chair, completing the verticals, or the first row of weaving.

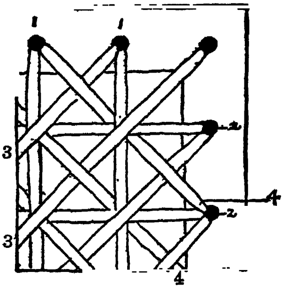


FIGURE 22—FIVE STEP PATTERN

Horizontals are made in the same way, from the center of the width of the chair-seat.

In reseating old chairs, weave so that the original method of cane weaving is duplicated. By carefully cutting the broken seat away from the frame, you may use it as a pattern and refer to it when necessary to work out irregularities in different-shaped seats. In many cases, all of the holes will not be used, some being discarded in order that the pattern shall be woven correctly.

The first rows of weaving should be allowed to be loose enough so that the last diagonal rows will not tighten the work to such a degree that there is fear of its pulling the frame as it dries, or of snapping strands when weight is put upon it.

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